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## LITERATURE.

## THE SOUTHERN ISLES.

*Life in the Southern Isles; or, Scenes and Incidents in the South Pacific and New Guinea.* By the Rev. William Wyatt Gill, B.A. (London: Religious Tract Society, 1876.)

*Adventures in New Guinea.* The Narrative of Louis Trégnance, a French Sailor. Edited, and with an Introduction, by the Rev. Henry Crocker. (London: Sampson Low & Co., 1876.)

MR. GILL, who has worked long as a missionary in the Hervey Islands, one of the most advanced of all the Pacific groups, has published various good papers at different times on subjects connected with those regions. In his collection of *The Myths and Songs of the South Pacific*, which deservedly met with favourable notice in these columns and elsewhere, he has shown an enlightened sense of the value of such materials for the "proper study of mankind," and he has now condensed into a single volume the scattered notes of more than twenty years' experience. It would, perhaps, be unfair to complain of the arrangement, which is somewhat disjointed and fragmentary, for there is no literary pretension about the work—indeed, to judge by the style, it has been rather "adapted to young persons" than to the general reader. But the latter personage will also find much interesting matter in the volume, for although the author writes primarily, as is natural enough, from a missionary point of view, he is by no means a man of one idea, and has evidently abundance of material at his command. He gives much attention to natural history, and his stories on this head, if sometimes verging on the marvellous, contain some curious information. He is also a diligent collector of traditions bearing on the previous history of the people, and he infers from these that the islands of the Hervey group were peopled by immigrants from the Samoan Islands only about 500 years ago. In accordance with tradition, and the opinion of the most authorities, he traces the origin of the Polynesian race to the far west; and he quotes instances within his own knowledge of canoes having drifted vast distances from the westward—in one case upwards of 1,200 miles—as proof that the race might easily have come from the continent of Asia. He is entirely opposed to Mr. Wallace's theory that they may have originated on a now submerged Pacific continent.

It is strange that a people so many degrees removed from barbarism, and so amenable to

civilisation, should possess no trace of any written or—with a very few doubtful exceptions—graven records of the past. These could hardly have failed to exist in the times of that higher culture of which their present elaborate social and religious organisation is only the shadow and caricature, and their absence seems to imply long ages of isolation, under unfavourable conditions. The colossal statues of Easter Island, and the massive stone structures of the Caroline Islands (some of them far below the present sea-level), attest mechanical powers now extinct; but the extent of dry land, and with it the elements of material civilisation, may have greatly decreased within comparatively recent times.

Mr. Gill contrasts, with pardonable pride, the condition of Polynesia before and after the introduction of Christianity. It is true that, in some of the islands, the mere presence of Europeans and the example of a superior race were sufficient to terminate the grosser abominations prevalent, such as cannibalism, and human sacrifices; and in other places, as in Hawaii, a strange interregnum of apathy and total disbelief preceded the acceptance of the new faith. Still, as a general rule, the orderly, peaceable, and civilised condition of the majority of the population in nearly all the principal island groups must in fairness be ascribed to missionary teaching, which, in fact, opportunely, if but partially, supplied the moral stimulus which the national existence then urgently required. It was, perhaps, unavoidable, but it is matter for regret, that the civilisation thus introduced had not a more spontaneous national development. The type would have been more interesting and less prosaic, and, what is more important, an outlet would have been found for the natural energies and capacities of the people, too often fatally cramped and paralysed by a narrow and uncongenial system. But it would have been wonderful indeed if all the early missionaries, besides being preachers, had also been statesmen and philosophers; and nothing less would have sufficed for the solution of the difficult problems which the case presented.

The stories of the vicissitudes in the early lives of some of our author's converts, and their comparisons of the former with the latter days, are not only curious, but valuable as records of a state of society which is rapidly disappearing. Such expressions as "May your head"—or, more delicately, "your ear—be cooked for my wife's supper," will soon have lost their significance. Mr. Gill publishes the "lament," by no means devoid of pathos, of a wife whose beauty had inspired her husband with a sudden determination to eat her; but the subject is too ghastly, according to our canons, for legitimate art. It is difficult, indeed, to realise that the eminently respectable, if somewhat insipid, communities of to-day still contain some who were witnesses and partakers of such deeds. We fancy ourselves separated by a vast gulf—both of time and of feeling—from the slayers of Polyxena, or of the daughter of Jephthah, but these would have recoiled in disgust from the hero of the above story.

Mr. Gill's account of the southern coasts

of New Guinea has all the interest and distinction belonging to early discovery. The object of the expedition was to establish native Polynesian teachers as missionaries; but the results were unfortunate, for those who were placed on the western side of the Gulf of Papua, among the fierce black Papuan race, were very soon killed and eaten, while of those placed among the milder people to the eastward, a large proportion have died from disease. Captain Moresby relates that he rescued some of these unfortunates, who were dying of starvation. Mr. Gill warmly repudiates the implied charge of neglect, but, admitting that all possible precautions were taken, it remains doubtful how far these natives were capable of appreciating the dangers of their position, or were fitted to encounter them. Our author's description of the race which inhabits the eastern peninsula of New Guinea is the more valuable from his being so well able to compare them with the Polynesians of the Pacific. The change in the physical character of the country on the eastern side of the Gulf of Papua, at the point where the hilly regions of the eastern peninsula with its protecting coral reef give place to the flat, half-drowned mangrove swamps which extend thence to the westward, coincides with a marked change in the character of the people; those to the westward belong to the dark Papuan or Melanesian race (which also forms the bulk of the population of all the islands immediately to the eastward), while the entire coast region, at least, of the eastern peninsula is inhabited by a people whom Mr. Gill considers identical with the fair-skinned Polynesians. This opinion is shared by the Rev. W. Lawes, who is settled among them, and for whose interesting letters our columns have been indebted to Professor Rolleston. Not only their appearance and character, but also their language is, he tells us, distinctly of the Polynesian, as opposed to the Papuan type. But the more the Papuan type, at all events in New Guinea, is studied, the more confused and uncertain it becomes, and the more difficult to define. Some ethnologists doubt whether the difference between these two races is nearly so great as is usually supposed. In the New Hebrides and Solomon groups, where they exist side by side, various intermediate types are found, and among the fairer race there, and notably in New Guinea, many characteristic Polynesian customs are absent, while some which are peculiarly Papuan are observed. On the other hand, there is almost everywhere a strong mutual antipathy, and in New Guinea the singular isolation of these apparent Polynesians lends force to the belief that they are a distinct, if not an immigrant, race.

The demand for solid information on the subject of New Guinea seems to be producing a crop of fiction of a by no means legitimate kind. Suggested, perhaps, by the example of Captain Lawson's *Wanderings in New Guinea*, we have a volume of *Adventures* there, purporting to be edited by "The Rev. Henry Crocker, Incumbent of St. Anne's, Wërëmai, N. Z.," who appears to vouch for its authenticity. In a grave and matter-of-fact Introduction he relates his intercourse with the author, the mate

of a French vessel, who spent ten years in the interior of New Guinea. The Introduction, however, ends with these words:—"As the true character of the book is evident to the careful reader, it is unnecessary that more should be said by way of Introduction to it." This, perhaps, is entered as a saving clause, and a sufficient hint to the intelligent reader that the whole story is a fable; but this is hardly fair, for we are thus left to decide whether the reverend editor is perpetrating a somewhat heavy joke, or was himself the victim of a clumsy hoax. The narrative contains statements which, being absurd in fact, should have been avoided also in fiction; and the improbabilities and inaccuracies, while numerous, have not the audacity which half redeems those of Captain Lawson. The description of the course taken, and of the winds encountered by the vessel after leaving Moreton Bay in Australia, makes it impossible that she should have been wrecked, as we are told she was, on the northern coast of New Guinea. Herds of wild animals, cattle, bisons, tigers, and ponies are mentioned. Now, besides that there are strong *a priori* reasons for disbelieving in such a fauna, none of these animals, indeed no mammalia larger than the pig, have ever been seen by any traveller, and natives who have come on board European ships have shown the greatest terror at the sight of sheep and cattle.

Again, we know that even on the coast the population is subdivided into many tribes, holding usually no communication with each other, and deriving their little civilisation chiefly from intercourse with the outer world. The tribes farther inland, as far as we know them, are thus in a very inferior condition. We find a difficulty, therefore, in accepting the accounts of a central civilised kingdom, hundreds of miles in extent, with an elaborate government, good roads and posting houses, regiments of cavalry, and large cities where no house of less than three storeys may be built.

The narrator was taken from the wreck, with four companions, by the natives. After being carefully fed for some days, they are brought, naked, before an assembly seated round a huge fire, with evident preparations for cooking. A "very fat sailor named Blewitt" is slaughtered first, and the others follow, but when the author's turn came he felt his hand grasped by the officiating priest, and was conscious of receiving the "first Masonic grip," which he immediately answered, and was, of course, saved. He was unable to ascertain whence the priest had derived his knowledge of Masonry; this evident connexion with cannibalism, however, seems to justify the recent Papal strictures on the Order. Being now received into favour, and, having recovered from the plunder of the wreck his Bible, an illustrated *Pilgrim's Progress*, and a quantity of paper and pencils, he proceeded to convert the natives to Christianity; though by his own showing he was generally worsted in argument. But we should, perhaps, apologise for a serious refutation of the genuineness of this narrative. We hope we are not impervious to a joke, but viewed as a *jeu d'esprit*, its merits are very slight, and the

joke is a dull one and hardly legitimate. There is only one other solution of the matter. We have strong doubts whether "the Rev. Henry Crocker" has any more substantial existence than the French sailor. This makes the joke still more ponderous, and, as it seems to us, the morality and good taste of the publication, in its present form, somewhat questionable. COUTTS TROTTER.

*The Episcopal Succession in England, Scotland and Ireland, A.D. 1400 to 1875: with Appointments to Monasteries and Extracts from Consistorial Acts taken from MSS. in Public and Private Libraries in Rome, Florence, Bologna, Ravenna and Paris. By W. Maziere Brady. (Rome: Tipografia della Pace, 1876.)*

WE are somewhat at a loss to understand on what principle Mr. Maziere Brady has classed together so much documentary evidence and so many facts relating to English, Scottish, and Irish ecclesiastical affairs. The collecting of such an amount of information must have been a laborious process, and the compilation of these volumes suggests the idea that the editor was unwilling that any of the knowledge he himself picked up in the course of his investigations should be lost to the world. And so, though we admit that we have been disappointed with the form in which the mass of matter he has collected appears, we nevertheless have to thank its editor for a very important contribution to the history of the Catholic Church in Ireland from the commencement of the fifteenth century to the present time. But we can scarcely understand why he should have wasted 120 pages of his first volume by the insertion of documents relating to the English Episcopal Succession, which is perfectly well known, and may be found in Le Neve, Stubbs, and other writers, unless, indeed, he was anxious to exhibit the fact of the termination of the line of bishops consecrated according to the ancient Ordinal; and we observe he never omits to chronicle the last bishop of Henry's or Mary's reign as being the last Catholic bishop of the see. English Churchmen have, of course, no right to complain of this, which is a view necessarily taken by one who has submitted to the Roman obedience; neither need we have mentioned it at all here were it not that it illustrates the general character of the book with which, from a literary point of view, we are disposed to find fault. The work, indeed, is partly documentary and partly historical, this latter portion having been extracted or made up from a variety of sources.

It is full of facts, but there is nothing to connect those facts together, no apparent unity of purpose in publishing such a collection. Occasionally a good deal of information is conveyed as to the lives of ecclesiastics, especially those deprived of their offices by Edward or Elizabeth. In other parts, where the documentary evidence is imperfect or scarcely intelligible, we have no explanations or additional information supplied. And this is the more to be regretted as the text has been taken, not from

original documents, but from copies which are evidently in many cases extremely imperfect; and when it is added to this that the volumes are full of misprints, not only in the English, where a Roman printer might naturally be at fault, but also in the Latin, it will be seen that this seriously detracts from the value of Mr. Maziere Brady's collection.

His work is at once most valuable and most defective in the extracts from the *Acta Consistorialia*, which appear in the last half of the second volume. The author gives us this account of himself, that

"his object was to trace from Roman Archives the succession of archbishops and bishops in the sees in England, Scotland, and Ireland; and to collect from authentic sources documentary illustrations of the period when England broke off relations with Rome and ceased to be a Catholic nation. The chief records to be examined for such a purpose are the Acts of the Pope's Consistory" (p. vi.).

Unfortunately the editor has transcribed most of these Acts from the volumes in the possession of Prince Barberini, and they are full of mistakes, some of which may be classed as mere misprints, though the greater part have been in all probability accurately given according to the MS., without any attention being called, for the most part, to the errors of copying. We confess that we like to see an autograph document produced in type exactly as it was written, but nothing is gained by perpetuating such mistakes as *destituae* for *destitutae*, and the like, made by a mere scribe in copying from an original, when no one can doubt what the original reading was. In many of these instances it is quite doubtful whether the blame lies with the earlier scribe, or the modern compositor, or the editor himself. The request to make *Bellomene de Casalibus* a Cardinal (vol. ii. p. 270) might puzzle any ordinary reader, especially after the mistake made by the editor of the State Papers (vol. vii. p. 231), who makes the king ask for the Cardinalate for Sir Gregory da Casale. The real person meant is John da Casale, Bishop of Belluno, who is generally spoken of as the protopope in the correspondence of the period. Besides this, there are several obscure points upon which, with the help of these documents, the editor might have thrown considerable light. Several refer to the transactions about the Divorce from 1531 to 1533; and here the editor has missed a great opportunity of illustrating the obscure point of the debates concerning the admission of Sir Edward Carne as Excusator. In the whole history of the Divorce, no point is so obscure as the proceedings connected with the mission of Carne. Herbert speaks of his having been sent about February, 1532, and says that on November 14 of the same year he protested against the citation of the King to Rome because it had not yet been decided whether he was to be admitted to show cause why the King ought not to be summoned. Even Dr. Lingard, who is usually so accurate, speaks only in general terms of Carne having been sent with verbal instructions. In fact, till the *Records of the Reformation* was published at Oxford in 1870, nothing was known



of Carne's embassy except from a few letters printed in the State Papers of the reign of Henry VIII. The editor of those volumes expresses his wonder that there is no trace of Carne's appointment to so important a station. The *Acta Consistorialia* of February 12, 1531, solve the whole difficulty, as they state that on that day an unknown Englishman had appeared *tantum unum de populo*, to excuse the King's appearance, when, as might be expected, the opinion of the assembled Cardinals was that no such private Excusator could be admitted. In another entry, of Dec. 4, he is present and expects to be heard. He is present again on January 8, 1532, when he alleged that the Pope had assigned him a certain time within which to bring up certain learned men from different parts of Italy, and petitioned that as he had not had time to convene them the discussion of the matter might be delayed. The petition was rejected in the consistory held a week later, January 15. On February 7 Mussetola, the Emperor's ambassador, requested the Pope to proceed in the matter, and Carne, entering his protest against the proceedings, nevertheless consented to appear on Friday, February 15, to discuss the merits of the case; but the Imperial ambassador and the Queen's advocate wanted to show that no person ought to appear at all in the capacity which Carne held as Excusator. Both points appear to have been argued on February 28 and March 6, and on the 13th and 15th the matter was discussed without the presence of the Excusator, and the same was continued on April 3, 10, and 17, after which we have only notices of the consistory of June 19 and 22, beyond which time the *Acta Consistorialia* unfortunately give us no information. From the State Papers we learn that Carne presented the King's letter appointing him Excusator on June 12, and that on July 9 it was agreed in consistory that the Pope should write to the King to persuade him to send a proxy to represent him in the case, which should be delayed till November. And this volume gives us no further information on the point, except that on January 8, 1534, it was determined to decide the case as quickly as possible, the decision itself being given on March 23, and printed at length in this volume, though it has appeared so often in Foxe and other books.

Among other interesting documents in this part of the work are the Pope's decree for the deposition and excommunication of Cranmer, dated December 4, 1555 (vol. ii. p. 318), the appointment of Cardinal Pole as his successor (p. 321), and the conferring of the legatine power on Peto after it had been withdrawn from Pole, upon the representation by the Queen and prelates of the disasters likely to fall on the realm by the revocation of Pole. There is also an account of a paper in the Vatican collections apparently intended to give the Pope information how to fill the sees of the bishops deprived by Elizabeth, and another document from which it appears that Cardinal Morone was appointed to consider the matter and to recommend a plan for filling up the vacancies. And there is one extract which seems absurd enough when read in

the light of history. It is a message from England stating that on June 8, 1565, the Queen was beginning to treat Catholics with more kindness, and that there was yet hope, if she should marry a Catholic husband, of the return of the kingdom to the obedience of the Church.

All these appear under the head of "*Acta Consistorialia*," and as such, or, at least, as having some relation to the main object of the work, we welcome them as supplying new information on ecclesiastical matters in England. But, as if to complete the incongruity of the contents of the collection, this volume ends with extracts from letters of the Venetian ambassador and others, which the editor speaks of as relating to consistories. In some of them the relation is not very visible, especially in one in which Paul Thiepoli, the Venetian ambassador, describes the quality and the quantity of everything that Pope Pius V. eat and drank at his frugal supper on August 24, 1566.

NICHOLAS POCCOCK.

#### PICTURES FROM "HALF-ASIA."

*Aus Halb-Asien; Culturbilder aus Galizien, der Bukowina, Südrussland und Rumänien.* Von K. E. Franzos. (Leipzig: Duncker und Humblot, 1876.)

THIS is a book calculated to cause a conscientious critic some searchings of heart. For all who concern themselves with the fortunes of the Austro-Hungarian Monarchy it is both an interesting and an instructive, but at the same time an eminently painful, book. Hatred is the passion which forms the theme of by far the greater number of the sketches that make up the two volumes before us. And, as the author is in some sort an actor in the great drama of which these sketches form a few detached scenes, he also hates and is hated. Not that M. Franzos would exactly acquiesce in this way of stating the case. He would say that what he feels is righteous indignation. And, indeed, it is difficult not to feel righteous indignation against the monsters whose crimes are here recorded, until the blackness of the pictures displayed before us suggests the suspicion that the artist has been laying on his colours too thick; by which time righteous indignation is apt to behave like the elephants in ancient warfare, that turned on those that had brought them into the field. Nor is the painful character of the book diminished by the tone in which the author has thought proper to compose his Preface and Introduction. Even if M. Franzos had not told us as much in so many words, the internal evidence furnished by his book would have warned us that he is a young author. A little more experience will show him that to pose as the St. Sebastian of German culture, exposed to the amenities of the journalism of Lemberg and Bucharest, is not the best way to win the confidence of readers in lands remote from the struggle he depicts. It is, however, by no means clear that our author cares for such confidence. He seems to share the opinion of M. Franz von Löher that all Germany's neighbours, western as well as eastern, regard her with envy and hatred, and that Germans ought

to be proud of the fact. "Viel Feind viel Ehr." In like manner M. Franzos writes:—

"To-day we know that we Germans have on the earth's surface no other friend but ourselves. Let us be glad that that is sufficient for us. To-day we know that from all the nations, whom we are educating to an existence worthy of human beings, we have to expect no other return than envy and hatred, which, to be sure, is not the fault of our own national character, but of that of our scholars. . . . We had tears for the sufferings of all sorts of oppressed nationalities (*Schmerzenkinder*) around us; for our suffering had no one any sympathy, and, since we have fully made up our minds to be an oppressed nationality no longer, we have become the best-hated nation in Europe, and such we shall remain. At the same time we shall remain what we have hitherto been—calm unselfish champions of civilisation and humanity."

This extract from his "Introduction" is sufficient to show that our author's philosophy of history is not very profound, nor his "Objectivität" so completely above suspicion, as he with somewhat ill-judged vehemence asserts it to be. But his indifference to what Frenchmen or Englishmen think of his subject, or have already written about it, perhaps adds to the interest of his book though not to the value of his conclusions. The twenty-three sketches here collected first appeared as *feuilletons* in the *Neue Freie Presse* and other German newspapers, and were afterwards, as M. Franzos tells us with legitimate satisfaction, "massenhaft nachgedruckt," "The Insurrection of Wolowce" being copied in thirty-two, and "The Dead Souls" in forty other journals. The sketches are of very unequal merit, and are very unequally distributed among the countries enumerated in the alternative title. South Russia comes in for only three, none of them particularly full of information. Those devoted to the Bukovina and Roumania deal for the most part in generalities, giving us, so to say, merely a bird's-eye view of those countries. But Galicia, or, rather, a particular portion of Galicia—Austrian Podolia—has eight sketches specially devoted to it, besides its fair share of those which cannot be assigned to any one province of "Half-Asia." This is explained by the fact that the author was born and bred in an obscure Podolian town which figures in these pages under the assumed name of "Barnow." From several incidental remarks the reader discovers that the author is a Jew. It is to some extent characteristic of the school to which the writers in the *Neue Freie Presse* mostly belong that he nowhere tells us so in so many words, and that, in opposition to Mr. Daniel Deronda and his friend Mordecai, he considers it a misfortune for the Jews of the East of Europe that they form a separate nationality, as compared with their more fortunate brethren "the Frenchmen or Germans of the Jewish confession," who do not. The chief interest of the book consists in the portraits it presents of the different nationalities of "Half-Asia," though these portraits are of very various degrees of excellence. The Russians can hardly be said to be portrayed at all. One or two ugly stories are told of them, but it is somewhat vaguely hinted that they are very superior to the Poles and Roumans. The portraits of these

two nationalities might perhaps have been more effective if the artist had not chosen to dwell exclusively on the bad sides of their characters. The Roumans, indeed, fare extremely ill. They are said to be inferior to the Poles, which from the pen of M. Franzos is the severest condemnation. In his sketch entitled "Dead Souls," where he treats of the traffic in false certificates of death flourishing in Roumania, he observes:—

"But no Rouman Gogol has as yet appeared to lash this novel traffic. The poets of this unhappy nation—more unhappy than anyone in the West imagines, unspeakably miserable!—the Alexandris, Rosettis, Sions, *e tutti quanti*, have something else to do. They have to translate every piece of French nastiness, the more eagerly, the more obscene it is. They have to urge on their people to mad dreams of a great Dacian State. They have to corrupt the folksong, the one pure and beautiful flower that this diseased population has produced, by composing 'edited' collections. In such company no Gogol can be found. Only where a people still sound in its innermost core wrestles with disease can so great, so austere a man appear as physician. But to a nation sick unto death even the Cassandra-cry of the poet is denied."

But the greater part of the book is taken up with the three nationalities of Austrian Podolia—the Poles, the Ruthenes, and the Jews. Of the last-named we have several interesting vignette portraits, especially in "Schiller in Barnow," whose theme is that "Schiller is not dead but liveth, being born anew day by day in thousands on thousands of hearts, which are by him enlightened, and he becomes to them a very Saviour and Redeemer (*Heiland und Erlöser*)."

One of these hearts is that of Schlome Barrascher, the two-and-twenty year old scholar in the second "gymnasial class," who never rose into the third, because his son died in the holidays. In spite, however, of his soft heart and dreamy sentimentalism we find him deciding a contested election in favour of a Jewish lawyer against a Polish count. But no Jewish character is portrayed in such detail, and consequently none makes such an impression on the reader as the Ruthene village-judge, Ywon Megega. His sterling honesty, his manly courage, his simple modesty, not incompatible with a certain vein of extravagant romancing, and withal his habitual drunkenness, are somehow so given by our author as to enable us to form a very vivid image of the population of which he is a type. As for the Poles, they are all depicted from a Rutheno-Jewish point of view, as prodigals, debauchees and tyrants, without conscience and without compassion. The descriptions given by M. Franzos of the bitter feuds between the Poles and Ruthenes, remind us of the more artistic compositions of his compatriot, Sacher-Masoch. This feud supplies the motive of the two longest and most successful sketches—"The Insurrection of Wolowee," and "The Village-Judge of Biala." Both of them excite a good deal of that uncomfortable feeling called righteous indignation, but that does not diminish our interest in the stories, or our admiration of the skill with which they are told. As much cannot be said for our author's third longest effort, "Wladislaw and Wladislawa." This is not only as vulgar a story of obtaining money on false pretences as could be picked out of the columns of a London penny

weekly, but is withal told in a painfully vulgar tone, with a tasteless dwelling upon dirty details which is unfortunately but too common in Austrian newspapers. However, it serves the author's polemical purpose, by showing that when Poles are not hateful they are despicable; that when not addicted to murder and rape they are distinguished by dirt and snobbishness; that in Polish human nature the fool begins where the villain leaves off. There is absolutely not a single redeeming feature in any one of his Polish *dramatis personae*, with the sole exception of the Dominican monk, one of those in whose hearts Schiller has been born anew, who found in the *Gedichte* that assurance of faith which Catholicism and St. Augustine had ceased to afford him. Yet M. Franzos tells us that he is no enemy of the Poles, and never will become one, that no German writer has depicted with greater warmth the bright side of the Polish character, or has more zealously commended to his German fellow-countrymen the great poets that adorn the rich literature of Poland. Of all this, however, the two volumes before us contain nothing.

One word more in conclusion. Our author adopts the theory, which, of course, he does not claim to have originated, that there is a civilised Western Europe of Teutons and Latins, and a half-civilised Eastern Europe of Slavs, Roumans, and Jews. Is the contrast so marked as it is here represented? Most, if not all, the marks of barbarism which he recounts as distinguishing "Half-Asia" might be found in Latin Italy or in Latin Spain, and we might match in countries still nearer to London his story of the Rouman peasant-woman who held that the wonder-working image of the Mother of God in Dragomirna was very well for curing the ailments of cattle, or for recovering stolen property, but that to heal her sick child she must make a pilgrimage to the wonder-working image of the Mother of God in Putna. Indeed, the "People of the True Faith," who reject medical aid to the sick, would find congenial religionists in Essex. But, setting a too systematic theory aside, we have to thank M. Franzos for some very vivid pictures of what is, perhaps, the least-known portion of Europe, and would express a hope that, when time has somewhat mellowed the flavour of his "*saeva indignatio*," he will give us another set of pictures, more cheerful in tone, which, according to a suggestion contained in his "Introduction," may be entitled "Half-Europe."

ARTHUR J. PATTERSON.

*Early Rome.* By W. Ihne, Ph.D. (London: Longmans & Co., 1876.)

"WE can hardly," says Dr. Ihne, "speak of a history of this time except in so far as we attach to the word 'history' the original meaning which it bore in the Greek language, and which is synonymous with 'investigation.'" Bearing this truth in mind, he has discarded all thoughts of a straightforward narrative, and has given us instead an able summary of the chief points which recent historical criticism has been able to establish. More than this, he has wisely attempted to

give the ordinary reader some idea of the methods by which this rough skeleton has been pieced together out of those fossils and fragments of the original which have come down to us. We get in consequence an outline of the political, religious and social system of primitive Rome, and of the most decisive crises in the early history of her citizens; but on the other hand there are only one or two dates, a very few names, and but a meagre list of events.

From an educational point of view especially, this period seems peculiarly unmanageable. The few certainly established facts are almost lost in the multitude of theories and conjectures which have sprung up around them. The plan which Dr. Ihne has adopted, though only possible for one thoroughly conversant with his subject, is probably the best. In most cases, after a careful statement of the problem, he gives the solution he prefers, with the reasons for his preference. No doubt he thus runs a risk of appearing one-sided, but what else he could have done in so limited a space it is difficult to see.

Enough has been said to show our high opinion of Dr. Ihne's book, and, without attempting to follow him closely throughout it, we shall confine ourselves to noticing one or two points. In the second chapter the sources of the history are discussed: in other words, the materials available, and the methods of using them, are clearly exhibited to the reader before he approaches the fabric itself. After narrating and carefully examining the traditional story of the Seven Kings, our author proceeds to sum up the positive results obtained. Between the earlier and later Roman monarchy there was, he considers, this important difference. The former was priestly, the latter military in character. Now, that the early Roman monarch was priest as well as king is certain, and it is possible that before the final dissolution of the monarchy these priestly functions had most of them passed to a separate officer, the Pontifex Maximus; lastly, the military prerogatives of the kings are sufficiently proved by what we know of the powers of their direct heirs, the consuls. Still we venture to think that Dr. Ihne has a little exaggerated the sacerdotal character of the first monarchs, and we cannot accept his suggestion that they regularly left their military duties to deputies, as inconsistent with their priestly office. The erection of the high-priesthood into a separate office seems in the same way to connect itself, not with any scheme for secularising the monarchy, but rather with the traditional aristocratic policy of breaking up the supreme magisterial authority.

Dr. Ihne so clearly realises the military aspects of Roman monarchy that it is surprising, when we come to his account of the Senate, to find that he ignores the traces of such a rule which that institution seems to bear. It is probable that the Senate was originally, as its name implies, a council of elders, and it is possible the various heads of families formed, in right of their position, a council with powers and prerogatives of its own. But by the commencement of the Republic it is clear that this state of things, if it ever existed, had passed away. The



Senate then consisted only of such citizens as the king chose to summon—a council of war, to advise, but to do nothing more. The explanation of this change is probably to be found in those military necessities which in Rome as in mediæval Europe strengthened the central authority at the expense of the aristocracy.

Few political institutions are from first to last so difficult for a modern reader to understand as the Roman tribunate. That it was not a constitutional (*legitima*), but a semi-sacred authority (*sacrosancta*), is clear; but on what this sanctity rested it is not so easy to say. Was there, as Dr. Ihne thinks, a solemn covenant originally made between patricians and plebeians guaranteeing the inviolability of the tribunes; or did this rest at first merely on an oath sworn to by plebeians alone, and only legally ratified as a “lex sacra” on the restoration of the tribunate after the Decemvirate? The latter is the view we prefer ourselves, and it is that supported by Prof. Mommsen in the second volume of his *Römisches Staatsrecht*.

The difficulties of the traditional account of the fall of the Decemvirs and the legislation which followed have long been recognised. Dr. Ihne's explanation of them is clear and satisfactory. He maintains that the Decemvirs were overthrown, not by the plebeians, but by the patricians, who hoped to restore the former régime unencumbered by the tribunate, and that the plebeians in turn successfully insisted upon the restoration of their chief safeguard.

Our limited space precludes more than a bare notice of those parts of the book which deal with the foreign history of Rome. Everywhere the traditional accounts are literally given and critically weighed, and the true bearing of such evidence as we possess clearly shown. In conclusion, we have only to say that no one is likely to read the book carefully without gaining, not only an accurate idea of what Early Rome was, but also a valuable lesson in the true methods of historical criticism.

H. F. PELHAM.

#### NEW NOVELS.

*Madcap Violet*. By William Black. (London: Macmillan & Co., 1876.)

*Bessie Lang*. By Alice Corkran. (Edinburgh: W. Blackwood & Son, 1876.)

*The Owl's Nest in the City*. By Edward Lovel. (London: Henry S. King & Co., 1876.)

It would be disagreeable to have to say that *Madcap Violet* gives less pleasure than *The Princess of Thule*, and *A Daughter of Heth*, if the story did not raise a question in art which no second-rate novel is likely to suggest. Everyone has heard of Mr. Thackeray's defence of Lady Castlewood's second marriage: “they would do it,” he said; “how could I prevent them?” Now, the characters in *Madcap Violet* do a number of things which we would rather they had left undone, and by this means they bring down Fate, and give to the heroine's pet-name a cruel fitness. The question is, could they, having once been clearly conceived in the author's imagination, and having taken possession of his fancy—could

they have done otherwise? Is necessity only to sway the conduct of the ephemeral race of men, and are the more enduring people of fiction to enjoy the exercise of free will? We fancy that the more nearly they attain to actual life, the more sternly are they compelled to put up with the lot that the Norns weave for each soul that comes into the world. Looking at *Madcap Violet* from this point of view, and asking what the laws of life and of conduct would have made of her existence, and not considering what change in her fortunes the taste of the novel-reading public might demand, we must grant that her destiny, in all its changes, is natural, and perhaps necessary. A frank and kindly heart, too highly strung, without guidance in childhood, and without any law but impulse, carries her hither and thither in a fashion which we may not admire, but which is certainly not improbable. Again, the little turn out of the course where her happiness lay, or seemed to lie, is contrived with great skill, as we think, and though matters might have been, probably would have been, explained in real life, still affairs would no longer have gone smoothly between the two strange lovers. As for Drummond, who is, next to Violet, the chief character, Mr. Black has again displayed a stern realism in making him a humourist of the melancholy Scotch sort. The odds are always about five to two that among Drummond's flow of good things will be some blank failures, and what seems to his restless fancy a happy quaintness, or incongruity, will fall flat on his hearers. Thus he differs from such humourists as the wise youth in *Richard Feverel*, and from the author of *The Pilgrim's Scrip*, in the same work, both of whom are certain to hit the mark. He has the Caledonian pedantry, which runs on the humorous side of grave or learned matters that no one else would think of, when on the moors, or when sailing up the Sound of Mull. If there is one not very natural point in the conception of Drummond, it is the strength of the love of this rather senior sentimentalist. One would naturally have suspected him, rather than Violet, of trying to escape to “the land, distant and unnamed,” of men and of matters that desire to be forgotten. As to the Scottish scenery in which much of the action of the tale is made to happen, it is described with Mr. Black's usual skill, unsurpassed in the English literature of the day. Indeed, the gray mornings, and broken lights, the Highland rain, and the clear shining after rain, are brought so vividly before us that we are fain to omit some passages in the reading for the reason for which Goethe at one time refused to look at pictures of Italy. In parting with the book, which shows Mr. Black's powers in a new and unexpected form, it is necessary to express a hope that when next Mr. George Miller visits the neighbourhood of Loch Aline, he will shoot no herons there. He is not an amiable character at best, and few people would have been sorry if he, rather than a promising young minor poet of the decorative school, had perished ignominiously by a fall out of the back seat of a dog-cart.

“Dans l'Angleterre la séduction est très-restreinte,” says a French novelist, speaking of this country. No one would gather such a favourable impression from English romances, and, indeed, foreigners are hardly to blame if, judging from our fiction, they have a low opinion of our morals. The story of Bessie Lang, who “brought dishonour on her race,” is told so well, with so much feeling for the beauty and peace of life in a remote Cumbrian village, and Bessie herself is a character so bright and touching, that one cannot but regret the melancholy conclusion of her romance. Among the quaint scenes of the hamlet of Carbeck, such as the Rush Sunday, the challenge to wrestle, conveyed by ringing the town bell, one may be permitted to quote a dispute in church:—

“Mr. Orville began to read the Psalm for the twelfth day. ‘You're wrong, sir,’ shouted Mr. Horton from under the pulpit. ‘It is the eleventh day, not the twelfth.’”

“‘Nay, nay,’ answered Mr. Orville stoutly, looking down where the clerk stood, ‘it's the twelfth. I had my sheep sheared on Wednesday—that was the seventh of the month, I marked it down.’”

“‘It's the eleventh, sheep or no sheep,’ cried the clerk.’”

“I knew he was getting angry, for his wooden-leg was thumping against the floor, as it did when any one contradicted him. He was accustomed to have his way with the children, and he was dictatorial, was Mr. Horton. ‘Is not the fair held to-morrow, and is it not always held on the twelfth?’”

“‘Why, man!’ cried Mr. Orville, laughing, ‘according to your showing the twelfth of June could never fall on a Sunday, as 'tis against the law the fair should be held on the Sabbath. Cannot the fair come off on the thirteenth, once in a while, to make way for the Lord's day? Nay, nay, my mark is better than yours.’”

The priest and clerk are set right by Bill Troughton, the village lad of genius, who is later betrothed to Bessie, and deserted by her for the all-accomplished amateur artist of fiction. All this is natural enough, though we fancy Bessie's father would not have been so blind to facts as the story makes him. The author, when she ruins poor Bessie, deserves the reproach of those who have wilfully chosen sadness.

The author of *The Owl's Nest in the City* has some powers of observation, and can write in a quiet and assured style. It is the greater pity that he has chosen to invent a plot of too complicated and repulsive tragedy. Squire Earle has a son, Stephen, and a daughter, Mary. Stephen, who fears to be disinherited in favour of Mary, deliberately throws her, as we understand the story, in the way of having private meetings with a young nobleman, Lord M. Now seduction among people in this rank of life is really too rare to be introduced as a natural event in a novel. Mary, however, is obliged to conceal her shame by marriage with one Prescott, a solicitor's clerk. She bears a son, the Dick of the story, to Lord M., and another son to her husband, and runs away just before the birth of a daughter. This daughter is brought to Prescott's house, on her mother's death, and after a love-affair with her half-brother, Dick, who is unaware of the relationship, she too is seduced by a son of the Lord M. who ruined her mother. The following sentence gives the main idea of the story:—“Would you have Dick fight

his own brother, and for his sister, too? Oh! it is too horrible." Certainly the mere suggestion is much too horrible.

A. LANG.

#### CURRENT LITERATURE.

*Three Centuries of English Poetry: being Selections from Chaucer to Herrick; with Introductions and Notes by Rosaline O. Masson.* (Macmillan.) Mrs. Masson's selections from English poetry have been made with a literary, not a philological, purpose. The passages are, as a rule, well chosen, the texts in general accurate, and the brief introductions correct in their statement of facts. Why Herrick should close the volume seems inexplicable. It is like making a cowslip the goal of a race. The year of Milton's death, 1674, might well have been chosen as a landmark, and thus the noble poetry of Marvell, too little known, might have been represented. We are surprised to find that Mrs. Masson, acquainted as no doubt she is with the evidence against the traditional opinion, and with the decision of the competent authorities, should have given extracts from "The Flower and the Leaf," and from "The Court of Love," under the head of "Chaucer." The modernisation of Chaucer and of Langland, though far from carelessly executed, is not carried out on steady and unvarying principles, and the metre is in some instances spoiled by an unceremonious treatment of the final *e*. It is, however, so great a gain to possess a volume of popular selections which introduces the reader to Chaucer's minor poems, and to that great epic of the social conscience, *The Vision of Piers Plowman*, that we condone these offences. It is harder to excuse the neglect of certain writers whose names ought to be dear to all lovers of poetry; Giles and Phineas Fletcher appear, but where are George Herbert, Vaughan, and that poet of passionate mystical aspiration, Crashaw? The selections from Spenser are very happily made, and ought to tempt readers into that world of loveliness, *The Faery Queene*. Upon the whole the work deserves decided commendation, and it will be of real use as an introduction to our elder poetry.

*Plato and the Older Academy.* Translated with the Author's Sanction from the German of Dr. E. Zeller, by Sarah Frances Alleyne and Alfred Goodwin, M.A., Fellow and Lecturer of Balliol College, Oxford. (Longmans.) This is the third detachment of Zeller's work on the Greek Philosophy which within the last few years has been made accessible to the somewhat numerous body of students for whom German is an unknown or unfamiliar tongue. The compliment of translation is well deserved by the patient erudition and masterly arrangement of the original, which, though it may err by seeking a system where system can only be patchwork, is still an indispensable aid to the readers of one or two selected treatises of Plato and Aristotle. To any one therefore who takes up the irksome part of translator gratitude is eminently due. Of the present version it can be said that in all essential respects it may be relied on as an equivalent of Zeller's book. The text is the special work of Miss Alleyne, as the notes are that of Mr. Goodwin. In the former there is an occasional uncertainty as to the force of an idiom: nor are there wanting slips, such as in p. 489, where "justifiable in themselves" has taken in *sich* from its verb *aufnehmen* and given it to *berechtigte*; "something opposite" scarcely expresses *ein Jenseitiges*, and "essentially individual aims" misses the meaning of *den wesentlichen individuellen Zwecken*. Less stress need be laid on a want of precision and uniformity in rendering the special jargon of philosophy; for *autant de professions, autant d'argots*, and the reader will probably find out the right term for himself. The notes so far as our inspection has gone are correctly done: but surely there is a mistake in p. 322, note 85, where "each of these is added as

Platonic to the disputed determinations of the Platonists" has been put by an oversight for the true rendering of *Jede von diesen unter den Platonikern streitigen Bestimmungen schliesst sich an Platonisches an*. These slight lapses, however, need not interfere with the utility and general excellence of Miss Alleyne and Mr. Goodwin's performance.

It would hardly be possible to give a more succinct account of 270 years of English history than that which is contained within the limits of ninety-four pages in Mr. Rowley's *Rise of the People and Growth of Parliament, 1215-1485*, "Epochs of English History" Series (Longmans). No really important fact is omitted, and there is no superfluous detail; yet there is detail enough to make the sequence of events intelligible, and the true proportions of the facts are admirably preserved throughout. Social and constitutional history are not neglected; indeed, they are made an important feature of the book, as the title itself pretty sufficiently indicates. The work, in fact, is divided into five books, each treating of a leading subject in the history of the period which the author himself sets forth as follows:—

- "1. How Parliament grew into its present shape.
- "2. How Wales was joined to England; and how an attempt was made to join Scotland also, but without success.
- "3. How some English kings strove to win the Kingdom of France; and how the English people were thus drawn into a war which lasted for more than a hundred years.
- "4. How great changes came over the people in social matters; how Parliament grew stronger, and some men tried to reform the Church.
- "5. How the barons, towards the end of this period divided into two parties, and fought for different kings; and how the land was filled with disorder and bloodshed."

The full treatment of these five subjects would almost make an exhaustive History of England for the period; and the condensed treatment of them by Mr. Rowley makes a very complete History considering the dimensions of the book. Altogether, it is an admirable handbook; and what adds very much to its value is a brief chronological table of events at the end, together with indexes of names and places. There are also four woodcut maps. In short the student is here furnished with every possible means of referring to the main events of the period and studying their bearings on each other.

*The Boudoir Shakespeare.* Carefully Prepared for Reading Aloud. Edited by Henry Cundell. No. 1 and No. 2. (Sampson Low and Co.) This is, upon the whole, a praiseworthy attempt to supply single plays of Shakspeare in an expurgated form. *Cymbeline* and *The Merchant of Venice* have been published. We cannot approve of the pains which the editor has taken to conceal his omissions by running lines together with a slightly altered text, so as to avoid metrical breaks. The statement that words substituted for those of the original are invariably printed within inverted commas is not strictly true. It would have been better to let the gaps and variations in the text remain frankly apparent. That Mr. Cundell should have reasons for believing himself descended from the editor of the First Folio of 1623 cannot but be a "most grateful circumstance" to himself, but, as he is aware, his ancestor's reputation as an editor—the errors of the First Folio being estimated at 20,000—is not a guarantee for careful superintendence of the text. The aims of the elder Mr. Cundell and the younger are essentially different—the one being to present Shakspeare's plays "perfect of their limbs" and "absolute in their numbers;" the other "to strip the text of all that might wound a feminine sense of delicacy." It must be confessed that our own Mr. Cundell has fulfilled his promises more faithfully than did Shakspeare's fellow-player. The type is excellent. On the cover appears a bust of the poet (after that of Stratford), looking as bland

and mindless as if he had specially adapted his features to the boudoir. In spite, however, of the silly and insipid title *Boudoir Shakespeare*, the adult and masculine poet remains within the covers of these volumes—as he ought to be—unchanged at heart.

*King Lear.* Edited by William Aldis Wright, M.A. (Clarendon Press.) This addition to the Clarendon Press Series is no less remarkable than the plays that preceded it for full and accurate scholarship. In all that concerns the text and verbal criticism it is eminently satisfactory. Mr. Wright in the preface takes occasion to defend the editions of Shakspeare's plays in this series from the objection that they do not deal with aesthetic criticism. Such criticism "turns the commentator into a showman;" Mr. Wright has no sympathy with "such sign-post criticisms." But surely the illustration of Shakspeare's ideas and imagery by other passages from his own writings and those of his contemporaries is no less legitimate than the illustration of the verbal peculiarities of the writer and of his age; nor would the comparison be less instructive. It is thus we approach the one mind which expresses itself in each and all of the works of an artist. Nor is the value of the so-called "sign-post" criticism to be finally determined by a contemptuous epithet. To say "This is beautiful!" "This is sublime!" is indeed ridiculous, because for such broad sign-post directions there can be no need. But accurately to touch the secret of some less obvious artistic effect is sometimes possible, and is full of educational value. Lady Macbeth says:—

"If he do bleed,  
I'll gild the faces of the grooms withal,  
For it must seem their guilt."

Either Mr. Wright or Mr. Clark was guilty, in the Clarendon Press edition of *Macbeth*, of the following note:—

"By making Lady Macbeth jest, the author doubtless intended to enhance the horror of the scene. A play of fancy here is like a gleam of ghastly sunshine striking across a stormy landscape, as in some pictures of Ruysdael. Compare for the pun, 2 *Hen. IV.* iv. 5, 129."

We submit that this sign-post note is as instructive as any array of bad textual emendations from Warburton, from Zachary Jackson, and the old Corrector.

*King Lear, with Notes, &c.* By Dr. W. B. Kemshedd. (Collins.) A school edition of the play, inferior, in a marked degree, in scholarship to the Clarendon Press edition; but to some readers it may be an advantage to have only twenty or twenty-five pages of notes instead of a hundred. The introduction contains passages of criticism from Coleridge, Schlegel, Lamb, and others.

*Notes on Shakespeare, and Memorials of the Urban Club.* By John Jeremiah. (Clayton.) The Urban Club, which holds its meetings at St. John's Gate, Clerkenwell (where may be seen the chair called *Dr. Johnson's*), was started, in 1858, by Mr. Hain Friswell. It is still, therefore, an infant, but apparently so precocious an infant that its honorary secretary, Mr. Jeremiah, finds material to write its history. One needs to be within the circle of genial *Schwärmer* which an At-Home-giving and dinner-giving society begets to enter with zeal into the story of its songs and toasts. Special honour is paid by the Urban Club to "the immortal memory of Shakspeare," and its secretary now re-issues his *Notes on Shakespeare*, previously presented to the members. They consist of a little gathering of familiar facts about Shakspeare's life, the quartos and folios, &c., &c. The appendix contains the programmes and circulars of dinners and meetings issued by the club, which are works of literature or of art, each toast being accompanied with suitable mottoes from Shakspeare. We commend to the notice of Mr. Jeremiah the Bill of Fare of the Philadelphia Shakspeare Society's Annual Dinner, 1869, in which *King Lear*—the play in the study of which the members of the society



had been last engaged—is constrained to furnish a joke in connexion with each item of a modern dinner *à la Russe*. We quote for his benefit from this unique *carte*:—

*Oysters*.—"Art not asham'd to looke upon this Beard?"

*Suiper*.—"Bring up the browne Billes."

*Punch*.—"I tax you not, you Elements, with unkindness."

*Filet de Bœuf with Tomato Sauce*.—"I am asham'd That thou hast power to shake my manhood thus."

*Cigars*.—"Looke heere comes a walking fire."

We fear the bouquet of after-dinner jokes must be enjoyed upon the spot, or not all.

*Words; their Use and Abuse*. By William Mathews, LL.D. (Trübner.) A book about words intended for popular reading, and containing an abundance of miscellaneous information, gossip, moralising, platitudes, anecdotes, and quotations. We have a deep sense of the value of all these, and especially of platitudes, but we can be content with those of home manufacture, and consider it, indeed, a patriotic duty to consume the home product before importing a similar article from the great pork-packing centre of Illinois. Nevertheless, a popular lecturer in a small country town which was understood to have literary tastes might find in this volume material for some intellectual treats suitable to the parish school-room or town-hall.

MR. TREVELYAN'S *Selections from the Writings of Lord Macaulay* (Longmans) will perhaps serve as an inducement to some people to read the books from which they are taken. As Mr. Trevelyan truly says in his preface, Macaulay's writing lends itself more than that of most men to the work of the selector. Mr. Trevelyan gracefully avoids criticism by closing his remarks with a statement that his author's pen "never sinned against honour, liberty, or virtue;" and even those who dislike Macaulay's writings most may be content to admit that the praise is justified.

*Manual of Political Economy*. By Henry Fawcett, M.P. Fifth Edition. (Macmillan.) The author of one of the most celebrated philosophical works published in this country in the last five-and-twenty years, one which has passed through many editions, has been heard to say that it has suffered from insufficient criticism. We believe Mr. Fawcett might in like manner ascribe some of the defects discoverable in the fifth edition which his *Manual of Political Economy* has now reached to the reluctance of the reviewers of earlier editions to find fault with the works of so popular and eminent a politician. If we notice one or two blemishes, it is in the hope of preventing their reappearance in a sixth edition. Mr. Fawcett's manual follows in its chief lines Mr. Mill's *Principles of Political Economy*, and we shall not attempt to discuss the objections which may be taken to the method followed by both. For instance, Mr. Fawcett at the outset warns his readers that Political Economy only affirms tendencies in the absence of counter-acting causes, and that the results deduced from its principles do not come into immediate operation. Yet he subsequently reasons in not a few cases as though the deductions were immediately and certainly true as a matter of fact. Thus, in treating of the incidence of taxes, he sometimes argues as though they fell with mathematical certainty and exactness on individuals so as to preserve a nice equilibrium of profits. In fact, producers, instead of recovering with a fair profit all advances in special taxes, have not unfrequently been ruined by them. But Mr. Mill's treatment of this subject is open to similar criticism, and Mr. Fawcett has only followed the steps of his great predecessor. He makes, however, an unfortunate departure from Mr. Mill's path in defining Political Economy as treating of "the principles which regulate the production, the distribution, and the exchange of wealth." It would scarcely be logical to define Zoology as the science which treats of animals,

plants, and vegetables. Exchange is only a branch or mode of distribution. At the beginning of his third book on Exchange, Mr. Fawcett says that "the distribution of wealth of course implies the exchange of wealth," adding as a reason for the arrangement he adopts that "the laws of the production and distribution of wealth have been discussed (in Books i. and ii.), without anticipating any of the laws of exchange." There appears to be a twofold confusion here. Distribution, as Mr. Mill has carefully pointed out, by no means necessarily involves exchange. One of the most important modes of distribution is, for instance, by the law of succession. Again, in Book ii., Mr. Fawcett discusses wages, profits, and rent, which involve exchanges between labourers, employers, landowners, and consumers, so that the laws of distribution have not been discussed by him "without anticipating any of the laws of exchange." Another correction which we may suggest relates to the occasional phenomenon of a rise or fall of the foreign exchanges beyond "specie point," which is not satisfactorily explained or exemplified in Mr. Fawcett's book. He instances the sudden rise of the premium on foreign bills to 10 per cent. on the news of Napoleon's escape from Elba, and cites Mr. Mill as referring so extraordinary a rise to the anticipated difficulty of procuring gold for transmission. But Mr. Fawcett omits the chief part of Mr. Mill's explanation—namely, that the rise took place during a suspension of cash payments, and that in a convertible state of the currency no such thing could have occurred until the bank stopped payment. Mr. Fawcett would, moreover, have done well to illustrate the subject by the aid of Mr. Goschen's treatise on the foreign exchanges, in which a striking example is given of a fall of the discount on foreign bills in the United States below specie point on the outbreak of the Civil War, in consequence of an urgent desire to realise immediately.

*A Mad World*. By J. Chambers. (Sampson Low and Co.) "Nothing that the public deserves to know can be effectually barred against the Press any more, neither Central Africa, nor a Russian march on Khiva, nor the judgment of a German Kammergericht, nor the secrets of our United States' Senate Chamber." So says Mr. Julius Chambers, who, in his character of Felix Summerley, a newspaper reporter, managed to get himself locked up in a New York private lunatic asylum, and exposed the secrets of that Inferno in some New York journal. The public certainly deserves to know how asylums are managed, and Mr. Chambers has done good work in the same cause as Mr. Charles Reade. The reprint of his articles called *A Mad World* shows him to have plenty of courage, a style that runs too much to what is called "graphic," a great deal of observation, some humour, and an innocent and unaffected belief in the daily Press. No one who begins the *Mad World* is likely to leave it unfinished, but perhaps the work would have had more practical worth if the manner had been less the manner of the special reporter.

*Annales de la Typographie Néerlandaise au XVI<sup>e</sup> siècle*. Par M. F. A. G. Campbell; xvi. and 630 pages 8vo. (La Haye: M. Nijhoff.) A carefully got up and well-arranged volume, containing titles and bibliographical descriptions of 1,794 works, forming a pretty complete catalogue of all the known productions of the Low Country presses of the fifteenth century, which may be considered as the first part of a general Netherlandish bibliography. The notices may be divided into two classes: those which relate to works in the Library at the Hague, 815 in number, which are complete; and the remainder, which are in part not the result of the author's personal inspection of the works described.

In his preface M. Campbell enumerates the few facts relating to early Netherlandish printers that have been ascertained since 1868, most of which have been made known to English biblio-

graphers by Mr. H. Bradshaw in his "List of the founts of type and woodcut devices used by printers in Holland in the fifteenth century." At page viii., M. Campbell remarks that as the wood-blocks of the *Speculum humane salutis* are proved to have been in the possession of John Veldener in 1481 at Utrecht, it is probable that the earlier editions of this work, as also the *Tractatus de amore* of Pius II., and several other treatises which have a sort of family likeness, were printed in that town. To this we may add that some curious documents which Mr. Weale discovered ten or twelve years ago in the archives of Bruges, and which he is now engaged in printing, show that as early as 1426 prints and rolls and books of prints were imported in large quantities into Flanders from Utrecht. In that year, however, the magistrates of Bruges issued a decree forbidding the importation of separate prints as injurious to the interests of the illuminators and painters of the town, but authorising that of rolls and volumes of prints.

It may be well to mention one omission, namely, that of the *Breviarium ecclesie leodiensis sancti Lamberti*, printed at Brussels in 1484, a copy of the *pars hyemalis* of which is preserved in the Duke of Arenberg's library at Brussels, and a fragment of the *pars estivalis* mentioned in the catalogue of the Van de Velde library. The description of the Carmelite Breviary, no. 304, is not quite correct, but probably this rare volume has not come under the author's personal notice.

M. Campbell has rendered a great service to bibliographers by the publication of this volume, which, with Holtrop's *Monuments typographiques*, will render the classification of Low Country *incunabula* an easy task to any intelligent person.

*A Protest against the Extension of Railways in the Lake District* is a composite work. There is a preface by Mr. Ruskin, a chapter by Mr. Somervell, an article from the *Daily News*, somewhat out of the *Saturday Review*, a poem from *Punch*, and clippings from *Fors Clavigera*. All the authorities agree that a new railway in Cumberland would be a superfluous nuisance, though the *Daily News* and, we think, the *Saturday Review* admit that "it would be inevitable on the discovery of rich mines in the threatened district." Mr. Somervell contends that it is "idle to urge the development of 'material prosperity' as in itself a sufficient reason for turning, if it were possible, this Lake Country into a mining region." We heartily wish that it were idle; but where the copper is, there will the Philistines be gathered together. Mr. Ruskin says, however, that there is no copper, or at most, as the man said of the water in the Styx, "only enough to swear by," and that the opposite statement is "a wicked fiction." As to the other pretext of making the scenery accessible to the public, it is accessible already to every one but consumptive paupers, whose needs may be disregarded. People who cannot walk fifteen miles, and who cannot pay a pound for a dog-cart, may be interesting creatures at home, but it is scarcely worth while to build a railway for the purpose of taking them to Helvellyn. We wish Mr. Somervell every success, and a keener appreciation of the figure of irony than he seems to show in his controversy with a paper of world-wide circulation.

#### NOTES AND NEWS.

MR. J. A. SYMONDS has finished the second section of his work on *Renaissance in Italy*. This includes the "Revival of Learning" and the "Fine Arts," which he intends to publish in two separate volumes next spring. In the "Revival of Learning" he traces the re-discovery of classic literature, and the history of Italian scholarship from Petrarch to the middle of the sixteenth century. In the "Fine Arts" he reviews Architecture, Sculpture, and Painting from Arnolfo, Niccolò Pisano, and Giotto, down to the same

date. It has been his aim to treat both subjects with special reference to the general culture of the Italian people.

SIGNORA VILLARI, wife of the distinguished author of *The Life of Savonarola*, and herself author of a fairy story, *In the Golden Shell*, which attracted some attention a few years ago, has in the press a novel called *In Change Unchanged*. The scene is laid in Italy and the Italian Tyrol, partly also in England. Messrs. Macmillan and Co. are to be the publishers.

THE fourth and last volume of the Appendix to the *Black-Book of the Admiralty*, edited by Sir Travers Twiss, Q.C., and published by the authority of the Lords of the Treasury, under the direction of the Master of the Rolls, will shortly appear. It contains a collection of important mediæval Sea-Laws, supplemental to the Judgments of Oleron and the Customs of the Sea, which have been published in the previous volumes. Among them will be found the Amalphitan Table from the MS. recently discovered in the Imperial Library in Vienna; the Gotland Sea-Laws, otherwise the Maritime Law of Wisby, from the oldest MS. in the Royal Library in Copenhagen; the most ancient Flemish version of the Rolls of Oleron, from the MS. in the Purple-Book in the Archives of the city of Bruges; the Maritime Laws of the Teutonic Order in Livonia, from a MS. in the Library of the University of Göttingen; the Flanders Sea-Laws and the Maritime Ordinances of Amsterdam, from an early MS. preserved in the Archives of Dantzic; the Wisby Town Law on Shipping, from the original MS. preserved in the Royal Library at Stockholm; the earliest Code of Maritime Procedure, from the Catalan MS. in the National Library in Paris; the Maritime Laws of King Amauri I., of Jerusalem, from the Munich MS.; and the Maritime Ordinances of Trani, from the text preserved in the Library of the city of Fermo, in Italy. An English translation accompanies each body of Sea-Laws, and photographic facsimiles of the earliest MS. of the Judgments of Oleron, from the *Liber Memorandum* in the Guildhall of the City of London, and of Selden's MS. *De Rebus Admiraltatis*, in the Bodleian Library at Oxford, which was for some time erroneously supposed to be the Black-Book of the Admiralty, are prefixed to the volume. A very full account of the various Sea-Laws, and of the MSS. collated by the editor, is contained in the Introduction.

DR. EMIL WOHLWILL is about to publish a paper on the question "Whether Galileo was Tortured by the Inquisition."

THE Delegates have in preparation volumes ii. and iii. of Mr. Kitchin's *History of France*, treating of the period between 1453 and 1789—that is, down to the commencement of the Revolution. The same publishers have also in press a volume of selections from the Wellesley Indian Despatches.

MESSRS. ABEL HEYWOOD AND SON will publish early in December a *List of Lancashire Authors*, with brief biographical and bibliographical notes, edited for the Manchester Literary Club by C. W. Sutton. This work, which has been for many months in preparation, contains the names of over 1,300 writers, and includes not only authors born in the county, but those long resident in or closely associated with it.

MR. GARDNER, of Paisley, is about to publish by subscription the *Register of the Monastery of Paisley*, the first reprint of which, from the MS. preserved in the Library of Advocates, was published in 1832 by the late Prof. Cosmo Innes, and presented to the members of the Maitland Club by the Earl of Glasgow. It has now become exceedingly scarce.

AN association of young physicians, under the direction of the Professors of the Medical Faculty of the University of Cracow, was founded two years ago with the purpose of publishing medical books in the Polish language. They have

already in hand some original works, and they are now anxious to get translations of the best foreign medical treatises. One of the first English books that will be translated is Dr. Richardson's *Diseases of Modern Life*, recently published by Messrs. Macmillan and Co.

THE serial in *Good Words* for the coming year will be by the author of *Patty*. The scene of the story is laid in Yorkshire, and the illustrations will be by Percy Macquoid, the son of the author.

MR. C. B. PITMAN is engaged upon a translation of the fourth volume of Paul Lacroix' series on the Middle Ages. The subject is *Sciences and Literature*, and this volume will be published, like the three first, by Messrs. Chapman and Hall.

THE Bishop of Gloucester and Bristol's Charge on "The Present Aspect of Infidelity," which has been delivered in sections at different places in his Diocese, is about to be published by the Society for Promoting Christian Knowledge. It is distributed under the following heads:—"The Prevalence of Unbelief;" "The Cause of Unbelief;" "The Characteristics of Current Unbelief, and the Leading Arguments Against it;" "The Leading Arguments in Favour of Christianity;" "The Best Practical Method of Dealing with Unbelief." The Society will also publish Canon Barry's recent "Boyle Lectures," on "The Cumulative Argument derived from Comparison of the Various Branches of National Theology."

AT the conclusion of the proceedings of the Oriental Congress at St. Petersburg Florence was fixed on as the seat of the next or fourth Congress. Prof. and Senator Michele Amari was appointed president, and Signori G. I. Ascoli, G. Gorresio, A. Severini, F. Lasinio, and A. de Gubernatis were chosen as members of the organisation committee, and it was left to the President, in consultation with committee, to fix the date for the meeting of the Congress. From information received from Florence we understand that it has been decided that the session of the next Congress shall be held in 1878, and probably towards the end of September in that year, by which time it is considered that the great heat of the Italian climate will be over.

PROF. RUSKIN will not be able to deliver his proposed lectures at the London Institution in December; his present work obliging him to remain in Italy during the winter.

By the combined efforts of the National Health Society and the Council of the Trades' Guild of Learning, a movement has been set on foot for establishing in London a course of popular instruction on the laws of health. The lectures will be open to working people on payment of a nominal fee. The first course will be delivered by Prof. Corfield in the Large Room of the Society of Arts, John Street, Adelphi, and is advertised to commence on November 11. An experiment of the same kind has already been tried at Birmingham for three consecutive years, and the results are said to be very gratifying. The lectures were well attended, and the examination held at the termination of the course proved that they had been listened to intelligently by a certain proportion, at any rate, of the audience. The remarkable ignorance that prevails, not only among our working-classes, but among people far above them in the social scale, concerning the rudimentary facts of bodily structure and function, and the simpler rules of personal hygiene, renders any organised attempt to dissipate it worthy of cordial encouragement.

MESSRS. LONGMANS announce: *The Life and Times of Simon de Montfort*, by G. W. Prothero; *The Puzzle of Life, and How it has been Put Together*, by A. Nicols; *Our New Judicial System*, by W. F. Finlason; *The Tiber and its Tributaries*, by Strother A. Smith; *The Tudors and the Reformation*, in the "Epochs of English History" series, by the Rev. M. Creighton; and *The Roman Empire of the Second Century*, by the Rev. W. W.

Capes, in the "Epochs of Ancient History" series.

THE valuable collection of MSS. formed in India by the late Prof. Martin Haug, of Munich, is offered for sale, and a detailed catalogue has been published by Theodor Ackermann and Co., of München. The MSS. in Zand, Pahlavi, Persian, &c., have been catalogued and described by Dr. West, and the Sanskrit MSS. by some of Prof. Haug's students. It is proposed, if possible, to keep the whole collection together, and offers or enquiries may be made up to the end of this year, the names of the persons to whom they should be addressed being given in the catalogue. There will be much competition for the possession of these collections, which in some respects are quite unrivalled; and it would be matter for grave regret if they were finally consigned to some provincial library out of the way of those who are most likely to make use of them.

WE take the following from the New York *Nation* of October 19:—

"The Whole Booke of Psalmes" was sold by auction in Boston last week, Mr. Rider, a bookseller of Providence, R. I., becoming its purchaser at a cost of \$1,025. The modest printer, Stephen Daye, had not put his name upon the title-page of the volume, but the evidence is unquestioned that it was the work of his hand and the first book printed in this country. Among antiquaries it is known as the Bay Psalm Book, and was printed 'at our Cambridge' in the year 1640. This particular copy had once belonged to Richard Mather, one of its translators from the Hebrew into the English metre; from the Mather family it went into the possession of Thomas Prince, the founder of the New England Library; Prince bequeathed it to the Old South Church, and in the steeple-chamber of that meeting-house it rested for nearly one hundred years; the deacons of the Old South gave it to the late Dr. Shurtleff; and now (after a law-suit instituted to settle the question of ownership) it has passed from the auctioneer into the hands of the highest bidder. Except the Eliot Bible—which at the Bruce sale brought \$1,130, and at the Rice sale \$1,050—we remember no instance of an American printed book fetching at public sale so high a price as this Bay Psalm Book."

MESSRS. SMITH, ELDER AND CO. have issued a translation by Mr. Robert Harrison of Herr von Reumont's *Lorenzo de' Medici*, the high merits of which were freely acknowledged in our columns (ACADEMY, September 5, 1874). From the prefatory admission "that it has been no easy task to interpret for English readers the admirable biography of Lorenzo," it is to be gathered that Mr. Harrison is fully alive to the want of artistic finish in his author's work.

It is unnecessary to do more than to announce that Messrs. Macmillan have reissued, in six volumes of a convenient form, a book so well-known as Mr. Bancroft's *History of the United States of America*. Mr. Bancroft has, as he tells us in his preface, devoted "a solid year of close and undivided application" to the work of a thorough revision, with the help of information forwarded to him by friends in the course of more than forty years.

THE publications of the English Dialect Society for 1876 are nearly ready for issue. They are four in number:—*The Whitby Glossary*, by Mr. F. K. Robinson, of which the first part was issued last year; *A Glossary of Words Pertaining to the Mid-Yorkshire Dialect, with others Peculiar to Lower Nidderdale*, by Mr. C. Clough Robinson, to which an outline of the Mid-Yorkshire dialect is prefixed; Dr. Richard Morris on *The Survival of Old English Words in our Present Dialects*, being a reprint of a portion of his annual address to the Philological Society; and a collection of smaller Glossaries edited by Mr. Skeat, and including some additions to the Rev. J. C. Atkinson's Cleveland Glossary, Pegge's Kenticisms, Surrey Provincialisms by Mr. Granville Leveson Gower, a set of Warwickshire words by Mrs. Francis, and some Oxford-



shire words by Mrs. Parker. Mr. Skeat's Introduction to this volume will be found to contain an interesting and lucid account of the Society's scheme of work, and the plan upon which it is being carried out.

WE regret that our account last week of the Board of Electors for the Celtic Chair at Oxford was not only incomplete but also inaccurate. The Board consists of five members, of whom two are official, the Vice-Chancellor and the Principal of Jesus; of the three others the Dean of Christ Church has been elected in the capacity of Member of Convocation by the Hebdomadal Council; Prof. Henry Smith by the Vice-Chancellor and Proctors in the capacity of Professor or Public Reader; and, lastly, Mr. Sayce by Jesus College, "on account of proficiency in the study of languages and philology."

THERE is a great deal of Eastern Question in the Magazines this month:—In *Fraser* Dr. Kilian gives a very instructive account of the Bulgarians, partly based upon Djirezek. He inclines to believe that the Christian Bulgarians are almost all pure Slavs, and that any remains of Turanian blood are to be sought among the aristocracy who embraced Islam; and dates the oppression of the Christians from the victories of Prince Eugene, which weakened the central Government, and threw power into the hands of Pashas leaning on the Court aristocracy. Mr. Blyden proves that Koran Islam ought to be quite as tolerant as Bible Christianity, and opines that Turkish intolerance is a matter, not of Islam, but of Race. In *Macmillan* a distinguished Servian politician, who prefers to remain anonymous, begins an exposition of what the South Slavs want. In *Temple Bar* there is a paper on Servia, mostly extracts from ballads carelessly printed—who is Tzar Sazar?—and one on "Roumania," containing some fair specimens of the *chronique scandaleuse* and diplomatic on *dits* of Bucharest. In the *Fortnightly* R. A. Earle supplicates Germany to order Austria to govern and regenerate European Turkey. In the *Contemporary* Mr. Malcolm MacColl and Mr. Gladstone prove respectively that the Rayahs in Turkey are as badly off as the French peasants before 1789; that the irregulars of a Turkish army have all the faults of the camp-followers of the Crusades except drunkenness; that the calculating ferocity of General Kaufmann to the Yomuds was as exceptional an episode of the Russian conquest of Turkistan as the panic-stricken ferocity of the local authorities last May was of recent Turkish administration in Bulgaria; and that Mr. McGahan's evidence does not bear out that of Mr. Schuyler's informant as to the full extent of the Russian atrocities.

In the *Fortnightly*, Prof. Tyndall gives an account of Pasteur's discoveries in fermentation, in connexion with those of Drs. Sanderson and Koch on splenic fever. Mr. Bagehot preaches from Lord Althorpe and the Reform Act that the effects of Parliamentary Government in an old society where the temper of men is what it is in England tend increasingly to give dull men too much power. Prof. Colvin states with penetrating grace and precision, and almost too deprecatory courtesy, the general view of *Daniel Deronda*. Prof. Jevons thinks the future of Political Economy lies largely in investigating the most profitable division of labour between the State and individual enterprise. There are two points in the Editor's admirable address on popular culture at the Midland Institute which may provoke discussion. He assumes that Macaulay's knowledge of the classics was more than superficial, and he proposes that short courses of lectures on general and English history should form one of the foundations of education. B. F. Hartshorne describes the Rodiyas and Kinnaras, two outcast races of Ceylon, whose degraded position contrasts curiously with their fine physical and cerebral development.

IN the *Contemporary Review* Mr. Matthew Arnold draws a psychological parallel between the views of Sir Matthew Hale and John Smith, a Cambridge Platonist, on witchcraft, and St. Paul's views on the Resurrection, and recommends that we should continue to use the Apostles' and Nicene Creeds as the Founder of Christianity used the books of Daniel and Enoch. Here is one of the most spirited stanzas of Mr. Hallam Tennyson's spirited version of the "Song of Brunanburh." "No need had he to vaunt of the carnage of axes, that white-haired Baron, that aged Nestor; nor had he, any more had Anlaf, with the ruin of their armies, aught of reason for laughter, as though they were better in the works of war, in the struggle of standards on the battleground, in the meeting of men at the gathering of spears, in the wrestling of weapons, wherewithal they had played on the field of slaughter against the sons of Edward." W. R. Greg replies to Mr. Hutton's paper on the "Prophetic Element in the Gospels." He inclines to think that Christ did not die on the Cross, and that the predictions on which Mr. Hutton relies are hardly a sufficient base for argument. He does not appear to have read Sir R. Hanson's convincing criticism of Renan's assumption that the ministry of the Twelve was barren. Cardinal Manning gives a vigorous *précis* of Mr. Kirkman's *Philosophy without Assumptions*, which he welcomes as a vindication of the traditional framework of thought, though he thinks on common-sense grounds that the author carries pure dynamism too far. Dr. Appleton's "Plea for Metaphysic" is an endeavour to disengage a metaphysical element in Mr. Matthew Arnold's critical thought. The writer finds in Mr. Arnold, whom he considers to be "quite the most important constructive intellect in the domain of politics and religion that we have had in Europe since Strauss," a certain dim perception of metaphysical ideas, also an ingredient of humour, which Mr. Arnold himself calls the mind's gift "of getting itself unfixed from its over-certainty, of smiling at its over-tenacity." Yet, though having these qualifications of a metaphysician, he lacks sureness of touch in handling metaphysical ideas. The chief aim of the article is to illustrate the presence of metaphysical elements in Mr. Arnold's negative criticism of current ideas in politics and religion. Their influence on his positive construction, as well as on his discussion of the philosophic ideas of Descartes and others, is to be the subject of a subsequent enquiry. The nature of metaphysical ideas, which are ideas or principles of this common consciousness, or *Zeitgeist*, "or better self," is then expounded as respects their dimensions, their structure, and their genesis. We cannot say we feel sure that the writer has quite made out his case. One's state of mind on reading the article a good deal resembles that of a well-known personage in French comedy when he discovered that he had been talking prose all his life without knowing it. No doubt Mr. Arnold's poetical abstractions look very much like certain metaphysical ideas, as Dr. Appleton's ingenious essay shows; but this resemblance may arise much more from the presence of a poetical element in the Hegelian metaphysic than from that of a metaphysical element in Mr. Arnold's highly poetic conceptions.

IN *Macmillan* H. Nettleship questions the "plastic" theory of Attic oratory set up by the late Public Orator of Cambridge. W. H. Pater explains the temporary circumstances under which Romanticism arose so fully that one is surprised to find him carefully fixing its sense as a permanent addition to the vocabulary of criticism. C. H. Hawkins discusses the Bayreuth festival as the euthanasia of Wagnerism.

MR. PROCTOR has a paper in *Fraser* on the recent evidence for the theory that Saturn's rings are made up of satellites, and one in *Belgravia* on astrology, which is noticeable for a confusion between Bacon's idea of a reformed astrology and recent speculations on the terrestrial effects of solar

spots. In *Fraser*, Newton Crosland suggests that the Astronomy of the Future will resolve gravitation into some combination of electricity and magnetism, and show that the sun is a cold dark machine, like a galvanic battery, producing light and heat at a distance where wanted.

IN the *Gentleman's Magazine* "Calbot's Rival," by Julian Hawthorne, is admirably eerie, but too careless of local colour. The "Vers de Société" in *Belgravia* are exceptionally good. In the *Sunday at Home* there is an account of Mothers' Meetings, from which one-half of the world may learn something of how the other half lives. In *Blackwood* there is a most interesting instalment of the "Run through Kathiawar," containing a picturesque description of the Holy Mountain of Jirnes and the crazy and sometimes cannibal ascetics who haunt it, and of the sweating statue of one of the twenty-four Tisthankars, which is kept in an underground temple, hitherto inaccessible to Europeans, where the moisture of the air and of the breath of worshippers condenses on the cold marble. The article includes a clear though popular account of Jainism, and a narrative of an unsuccessful attempt to ascend the peak of Kalika.

#### OBITUARY.

HEUGLIN, Theodor von, at Stuttgart, November 5, aged fifty-two. [Author of *Travels in the North-East of Africa*, and *General System of the Birds of the North of Africa*.] PERHAUT, J. J., at Paris, November 2, aged fifty-five. [Pupil of Ramey and Dumont; "grand prix de Rome," 1847; executed a great number of busts, and also *Le Drame Lyrique*, one of the groups on the façade of the New Opera House; Member of the Institute, 1865.]

#### NOTES OF TRAVEL.

THE *Cosmos* for October continues the publication of Sr. Odoardo Beccari's interesting description of his voyages on the coast of New Guinea, taking up specially the district round Humboldt Bay, of which there is an original map, and the return voyage thence to Ternate. A point of importance is Sr. Beccari's discovery of the probable continuation of the volcanic belt of the Moluccas through New Guinea. Having left Humboldt Bay on December 21, 1875, the following morning the vessel passed into a beautiful inlet called Sadipi Dorei by the Malays, at the bottom of which Mount Cyclops (Monte Ciclope) rises in the form of a grand cone. The rocks at the base of this cone had all the appearance of being of volcanic origin; at Batanta volcanic rocks were also found; Mount Disceras, near the Island of Amsterdam, has all the appearance of a volcanic cone, and native boatmen assured Beccari that there are active volcanoes beyond Humboldt Bay.

IN a paper on the Dutch Geographical Society the *Cosmos* gives some particulars of the expedition which has left for the exploration of Sumatra. The expedition, which sailed direct for Padang, consists of Lieutenant Schouw Santvoort, who has already served in the Archipelago; of Dr. Veth, son of Prof. Veth, who was recently employed as engineer in the St. Gothard Railway; and of the naturalist, Herr Snelleman. At Padang the expedition will be joined by Herr Harmsen, Professor in the Normal School at Padang, who is perfectly acquainted with the dialects of Sumatra. The portion of the island which the expedition is intended to explore is that situated between Padang, Benkoelen, Palembang, Indragiri, and the sea, forming the sultanate of Giambi. This work may require two years.

IN the tenth part of the *Russische Revue* for this year, M. Veniukov contributes a paper on the latest Russian journeys in Central Asia. One of the most important of these was Herr Rheinthal's mission from Wjernaja to Kashgar, carrying presents to the ruler of Eastern Turkistan or Djety-schar in exchange for gifts sent to the Russian Government, which was accomplished in spring and summer of 1875. Rheinthal says that the

native Kashgarians are not fond of Yakub-beg, who for his part places no confidence in them. Yakub-beg never allows himself to be alone, and sleeps only for three hours, during which time he is surrounded by "Duwanes" or mendicant-friars whose business is to chant verses from the Koran. Another journey from which some interesting particulars are drawn by M. Veniukov, is that of M. Nitikin, a Russian trader, from Uscha in Khokan to Djetytschar. The "Terek" pass route, M. Nitikin says, is only traversable when the mountain torrents are covered with ice, or from the second half of February till April 15; for the rest of the year the more circuitous Alai route must be taken.

BESIDE a brief account of the results attained by the Arctic Expedition, the *Geographical Magazine* for this month has a most interesting and graphic narrative of a journey by Lieut. Rae Crooke, of H.M.S. *Audacious*, on foot through Central Japan, along the Nakasenda, a road leading through the mountain districts of Central Japan, a line hitherto almost untravellered by foreigners. The account of M. Chekanovski's important journey of exploration to the Lena and Olonek in the summer of 1875 is translated from the Russian Geographical Society's *Journal*. During it M. Chekanovski made a route survey of the river Lena from Yakutsk to Ayakit, and thence through the Tundra to the Olonek, collecting materials also for a geological map and description of the country. He has brought back about 1,500 palaeontological specimens, and a large botanical collection; while M. Venglovski, his companion, has made an entomological collection including not less than 7,000 specimens, many of them from the Northern Tundra.

Two papers read by Capt. J. S. Hay, the first in June last, before the Geographical Society, and the second before the British Association at Glasgow, on the district of Akim in West Africa, attracted considerable attention and discussion in scientific circles owing to a statement they contained respecting a peculiar conformation of the cheek-bones, among a portion of the male population, resembling horns. This statement, while it awakened much interest, was met generally with incredulity at the time. We hear that Capt. Hay, who has recently returned to the Gold Coast, has just sent two photographs to England of one of these "horned men," and the original is now on his way to this country. The photographs have been pronounced by the highest scientific authorities to be "most curious and interesting." It is probable that a third paper, entering more fully into this remarkable peculiarity, will shortly be read on Capt. Hay's behalf before the Anthropological Society.

#### THE ARCTIC EXPEDITION.—II.

##### Report of Proceedings by Captain Nares.

THE Report of Proceedings, by Captain Nares, furnishes a very lucid narrative of the Arctic Expedition for immediate use; but its perusal only serves to increase the desire for further and more detailed particulars respecting the most important and most successful geographical enterprise of our time.

The first great object, as we pointed out in our last number, was to cross the threshold of the unknown region, and to place the vessels in such positions as would ensure the exploration of new ground by the sledging parties. If this could be done success was certain; but, by the Smith Sound route, it was no easy task. The portals of that long and tortuous navigation were no sooner passed than ice was sighted fifteen miles north of Cape Isabella, at eight in the evening of July 29, 1875. It consisted of floes ten or twelve feet thick, and the two vessels were detained for three days in a harbour, named after Lieutenant Payer, to the south of Cape

Sabine. At last the main pack, though remaining perfectly close and impenetrable to the northward, moved off a little from the land, and enabled the ships to double Cape Sabine and proceed up the south side of Hayes Sound to a good harbour about twenty miles from the entrance. On August 5 Captain Nares ran the two ships into the pack under steam, in hopes of forcing a way through, but before midnight both were hopelessly beset, and drifted rapidly towards an iceberg. This danger was skilfully avoided, but they ran great risks almost hourly until August 8, when some open water was reached off Cape Victoria. Captain Nares very properly animadverted on the alterations made by Kane and Hayes in names of headlands given by Admiral Inglefield, the first discoverer. These changes are the more unjustifiable as the charts of this coast published by the Americans are very incorrect and misleading.

It was not until August 16 that Cape Frazer was approached, and here the character of the

between them being filled with broken-up ice of all sizes. It now became clear that the sea to the northward was covered with ice of a totally different formation from what is found in Baffin's Bay and Barrow Strait, ice such as had only previously been met with by McClure off the west coast of Banks' Island, and by Collinson off the coast of America. The only hope of pushing northward was by keeping close to the shore. The wind freshened from the south-west, blowing off shore, and driving the ice away so as to form a lane of open water. On September 1 the *Alert* ran up this lane at the rate of ten knots, and by noon she was in  $82^{\circ} 24' N.$ , a higher latitude than any vessel had ever before attained. Cape Union was rounded, and the *Alert* entered the Polar Ocean. On emerging from Robeson Channel the land trends to the west of north, the coast-line loses its steep character, and the heavy ice is stranded at a short distance from the shore, forming a fringe of detached pieces, from



pack changed considerably. The floes consisted of old ice from twelve to twenty feet in thickness, and of great age. For two days the laborious work of watching the ice and taking every opportunity of pushing onward continued; but on August 18, Cape Frazer was successfully rounded, and the Expedition entered Kennedy Channel. Cape Frazer is placed by the Americans twenty miles too far north. On the 24th the *Alert* and *Discovery* crossed the channel and entered Lady Franklin Sound, discovering a good harbour inside an island off the northern shore. Here the second ship was left to winter, while the *Alert* proceeded onward, in order to reach the necessary position whence the exploring work could be commenced.

Beyond Lady Franklin Sound the difficulties in making progress materially increased, and on August 30 the *Alert* was hopelessly beset in a very heavy pack consisting of old floes eighty feet in thickness, and one to four miles across, the intervals

twenty to sixty feet in height, and aground in from eight to twelve fathoms. The ship was secured inside this protecting barrier of ice, about a mile south of Cape Sheridan. Thus a tolerably good position was obtained for winter quarters.

No Arctic Expedition has ever encountered such difficulties in reaching its winter quarters, except Captain McClure's when he passed between similar massive ice and the west coast of Banks' Island. There are very few navigators who would have ventured to contend, day after day, with ice of this description, and still fewer who would have succeeded, by dint of incessant watchfulness, and prompt action, in escaping from its embraces and reaching such a latitude. It was abundantly clear that the ocean itself was never navigable, and that no progress was possible away from the land.

The most trying work, in the course of Arctic service, is the autumn sledge-travelling, when



depôts of provisions are laid out at a distance from the ships, for the use of the spring parties. This work was first attempted by Capt. Austin's expedition in 1850, when three parties were away for about a week with the temperature three degrees below zero. In the succeeding expedition of 1852, under Capt. Kellett, the officers of the *Resolute* made longer journeys. McClintock was away for forty days in two trips, when the thermometer fell to  $-21^{\circ}$ ; Nares was absent twenty-three days, Meham twenty-two, Pim seventeen, Hamilton sixteen, but the temperature was never below zero. The *Alert* eclipsed all former expeditions as regards her autumn travelling. Capt. Markham and Lieuts. Parr and May were away twenty-four days with the temperature as low as  $-25^{\circ}$ , and Lieut. Aldrich was away nineteen days. After very severe labour, dragging the sledges overland and lowering them down steep declivities, Capt. Markham succeeded in establishing a depôt in  $82^{\circ}44' N$ . Seven men and one officer returned to the ship severely frost-bitten, three of whom suffered amputation. On four occasions the sledges, with their cargoes, broke through the ice, and heavy snow fell on twelve consecutive days, so that the men had to wade through drift often up to their middles. "Nothing," says Captain Nares, "could exceed the determined perseverance with which each obstacle to the advance of the party was overcome."

During the winter the prevailing wind was from the westward, but no movement whatever occurred in the ice except the formation of a tidal crack, and the weather was remarkably calm. This was accompanied by the severest cold ever experienced in the Arctic regions. In March the *Alert* registered a minimum of  $73^{\circ}7'$  below zero; and  $70^{\circ}31'$  below zero during twenty-four hours. For thirteen consecutive days the *Alert* experienced a mean temperature of  $58^{\circ}9'$  below zero, and for five days  $66^{\circ}29'$  below zero. During this period of unparalleled cold Captain Markham and Lieutenant Giffard took a series of magnetic observations, Lieutenant Aldrich observed with Sir Charles Wheatstone's polariscope, and Lieutenant Parr obtained a series of astronomical observations, and also observed with the spectroscopic, and with Sir William Thomson's portable electrometer.

Up to this time the great discovery made in physical geography was that a frozen ocean, containing ice of stupendous thickness, extends along the northern shores of the lands hitherto known only on their western or eastern sides; and that the other end of the channel leading from Smith Sound is very narrow and opens upon this frozen ocean. The tides, coming from south and north, meet at Cape Frazer, and here practically all animal life ends, so far as the sea is concerned. There is no clearer proof of the absence of land and of open water to the north. It is true that one seal was shot near the winter quarters, but scarcely any more were seen, and not a single bear. All the usual Arctic land animals and birds were found up to the furthest northern point, but in very small numbers as compared with the quantity met with at Melville Island. Falcons were never seen, as they prey on dwellers in the sea, but owls, feeding on lemmings, were not uncommon. The game list was, however, very meagre in the *Alert* after reaching winter quarters, consisting only of six musk oxen, twenty hares, seventy geese, twenty-six ducks, ten ptarmigan, and three foxes.

Next to the autumn travelling the most trying work in Arctic Expeditions has been during short trips in the very early spring. When it was necessary to inform Captain McClure, in the Bay of Mercy, that H.M.S. *Resolute* was at Melville Island, Lieutenant Pim and Dr. Domville were sent with a party across the strait. They started on March 10, 1853, and at that time this was the earliest date on which any sledge had left its ship in the Arctic regions. But the thermometer was never lower than  $14^{\circ}$  below zero; and Pim's trip was mere child's play compared with what was

done afterwards. Commander Richards and Mr. Herbert left H.M.S. *Assistance* to communicate with the *North Star* on February 22, and endured a cold of  $40^{\circ}$  below zero; and in 1859 McClintock and Allen Young started on February 17 with the thermometer  $48^{\circ}$  below zero. The Expedition of 1875-76 has surpassed all these exploits. On March 12, 1876, Lieutenants Rawson and Egerton set out to communicate with the *Discovery* when the thermometer was  $35^{\circ}$  below zero, but during their absence it went as low as  $50^{\circ}$  below zero, and the Danish dog-driver, Petersen, was severely frost-bitten. Captain Nares says:—"During this journey Lieutenants Egerton and Rawson behaved most heroically, and, although frequently very severely frost-bitten themselves, they succeeded in keeping life in the invalid until they arrived on board." The poor man died from exhaustion after having both feet cut off; and, on the whole, for the intensity of the cold, and the perilous nature of the service, this journey is the most remarkable that has ever been performed in the whole range of naval Arctic travelling.

But it is in its spring travelling, and in the work of its extended sledge-parties, that the Expedition of 1875-76 takes so high a rank, when a comparison is made with its predecessors; and the best of the old Arctic officers have been foremost in generously acknowledging that their younger successors have worthily upheld the fame of the navy.

The time for starting on the extended spring-journeys has usually been early in April. The sledges of Captain Austin's expedition started on April 15, 1851, when the temperature was  $+14^{\circ}$ , those of the *Resolute*, under Captain Kellett, on April 4, 1853, when the temperature was  $+3^{\circ}$ ; while McClintock and the officers of the *For*, on April 3, 1859, faced a cold of  $-30^{\circ}$ . But the Expedition of 1875-76 eclipsed all its predecessors as regards the intensity of the cold, and the consequent hardships that its sledge parties gallantly faced. Captain Markham, with six sledges, commanded respectively by himself, Lieutenants Aldrich, Parr, and Giffard, Dr. Moss and Mr. White, left the *Alert* on April 3, when the temperature was  $-33^{\circ}$ , and a few days afterwards it fell to  $45^{\circ}$  below zero. In former expeditions, after the first few days, the weather became warmer. But with the *Alert's* the intense cold was continuous: the thermometer was never above zero until April 28, and the minimum inside the tents during that month was  $25^{\circ}$  below zero.

As regards the length of the sledge journeys, the officers of the *Alert* and *Discovery* are almost foremost in the first rank of naval Arctic travellers. The distance made good from the ship is of course no test of work, because it depends entirely on the character of the ice. The true test is the number of working days of absence from the ship. In this respect McClintock and Meham alone surpass them, having been absent 105 and 97 days respectively. But, on the other hand, McClintock and Meham experienced warmer weather, and obtained plenty of musk oxen and other game, yielding to the former 1,629 lbs., and to the latter 1,460 lbs. of fresh meat. Captain Markham and Lieutenant Parr were away seventy-two days, Lieutenant Aldrich eighty-four days, they obtained no fresh meat, and endured more intense cold.

On the whole, the Arctic travelling of the Expedition of 1875-76 ranks as the most arduous on record. Captain Markham and Lieutenant Parr, under circumstances of terrible privation and suffering, which must be described in detail in order to be at all understood and appreciated, advanced the British flag over a continuous succession of ice ridges, to the most northern point ever reached by man. Lieutenant Aldrich explored 220 miles of newly-discovered coast-line, and Lieutenant Beaumont added materially to our knowledge of the north side of Greenland. Captain Nares testifies, as regards the northern division led by Captain Markham, that, under the circum-

stances, the distance attained was truly marvellous. He continues:—

"The excellent conduct of the crews and the spirit displayed by them, combined with the work performed, indicated in a striking manner the sense of confidence in their leaders, and points unmistakably to the watchful care taken of themselves, and to the general good guidance of the party. No two officers could have conducted this arduous journey with greater ability or courage than Commander Albert H. Markham and his very able second in command, Lieutenant Parr."

Only second in importance to the work of the extended parties, was that of the officers and men employed on the severe service of bringing relief, laying out depôts, and pioneering. Lieutenant May, although he had suffered amputation from frost-bite in the autumn, was indefatigable during the spring, in command of the dog-sledge. He crossed Robeson Channel to pioneer a route, went out twice to explore and survey, and relieved the northern and western divisions when in extreme distress. Lieutenants Rawson and Egerton also rendered most important service of the same kind; while Captain Feilden, the naturalist, passed many days in sledge travelling nearer the ship, and his indefatigable labours will be productive of most valuable results.

The outbreak of scurvy added a hundred-fold to the sufferings of the sledge travellers, as well as to the severity of the work entailed on officers and men. It became necessary to drag the invalids as well as the provisions, and it is very certain that no officers in any previous expedition ever performed a tithe of the actual hard labour at the drag-ropes that was cheerfully gone through to save their men by some of the officers of the *Alert* and *Discovery*. The causes which produced the outbreak of scurvy in a very severe form will, no doubt, be thoroughly investigated, and we must for the present suspend our judgment on this point. But meanwhile we must express our admiration of the ability and watchful care of the medical staff of the expedition, and especially of Fleet-Surgeon Colan. Many of the men undoubtedly owe their lives, not to the skill alone, but also in a high degree to the untiring watchfulness, the tender nursing, and constant care of Dr. Colan.

Such was the kind of work performed in order to obtain those results of which we are about to reap the benefit. It is beyond all praise. It is, in the strictest sense of the word, heroic. We trust that it will be the commencement of a series of such enterprises, through which the sum of human knowledge will be indefinitely increased, and England will resume her proud old place as the foremost in the work of maritime exploration and discovery.

CLEMENTS R. MARKHAM.

#### Zoology, Botany, and Geology.

WE are indebted to the courtesy of Captain H. W. Feilden, the naturalist of H.M.S. *Alert*, for the substance of the following brief notes on the general results obtained by the Arctic Expedition in zoology, botany, and geology. We have ourselves seen sufficient examples of the collections made to be able to testify to the great value of the work done by Capt. Feilden and his colleague, Mr. Hart, naturalist of H.M.S. *Discovery*—work performed, it must be remembered, under the greatest natural difficulties and amid the most severe hardships and privations. It would have been impossible for these gentlemen to attain such success had it not been for the hearty support of Capts. Nares and Stephenson, and the cordial co-operation of all their brother-officers, none of whom seem to have allowed an opportunity to escape of rendering their assistance.

Of mammals the species found furthest north were the Arctic fox, wolf, ermine, Polar hare, lemming and musk ox, all of which were observed on the shores of the great Polar Basin or "Sea of Ancient Ice." No cetaceans were seen

north of Payer Harbour, near Cape Sabine (a fact of serious importance in view of the advancing extermination of the right-whale in more southern latitudes); and the little "floe-rat" or ringed seal (*Phoca hispida*) was the only one of its family which went north of Cape Union (82° 15' N. lat.). Bird life was present as far as the land extended, the outlying species being the snowy owl, snow bunting, and ptarmigan. Full collections and observations were made of all the birds found in Smith Sound, and the long-sought-for breeding haunts of the knott and sanderling were discovered—the young in down of the former, and both eggs and young of the latter, being obtained. Of fishes few marine species were procured, but an interesting small salmonoid was found in freshwater lakes up to about 82° 35' N. lat. Every opportunity was embraced for dredging and trawling, and a fine collection of marine invertebrates is the result. Many of the minute pelagic forms which it is so difficult to preserve are the subjects of beautiful drawings by Dr. Moss, and a complete series of soundings illustrates the character of the sea-bottom from Baffin's Bay up to 83° 19' N. lat. Insect life was more abundant than could have been expected, and a good number of species were obtained.

Botany has received full attention. Our explorers were rewarded by the discovery of between twenty and thirty species of phanerogamic plants between the parallels of 82° and 83°—a much greater number than was anticipated—and Mr. Hart's collections at lower latitudes are both rich and interesting. The cryptogamic flora was of course much more varied and abundant.

The geological observations are probably among the most important of the scientific results obtained by the Expedition. The whole west coast of Smith Sound, from Cape Isabella to Cape Union, has been fully surveyed and mapped, and large collections made both of fossils and rock-specimens, while the sledge-parties which explored the shores of the Polar Basin both to east and west brought back sufficient material to determine the geological character of the country. Silurian Limestones, richly fossiliferous, were the prevailing rocks along Smith's Sound. Miocene deposits, including a twenty-foot seam of coal, were found as far north as latitude 81° 44'. From the shales and sandstones of this formation a beautiful series of leaf-impressions were collected, illustrating the characteristic flora of the epoch, and presenting a remarkable demonstration of the existence of a temperate climate within five hundred miles of the present Pole at a comparatively recent geological time. Not less important are the indications of great recent changes in the elevation of the land afforded by the discovery of thick post-Pliocene deposits, lying at a considerable elevation above the sea-level, and containing fossils similar to the existing marine fauna. Lastly, very interesting and suggestive observations have been made on glaciation and on ice-action in general. EDWARD R. ALSTON.

#### PARIS LETTER.

Paris: Nov. 4, 1876.

Decidedly literature lives no longer except through the dead, and in the matter of novelties we have only posthumous works. After Michelet, Odilon Barrot, Ste.-Beuve, Doudan, Proudhon, here are Philarète Chasles and Balzac.

The publication of the complete works of Philarète Chasles has been undertaken, but, notwithstanding all the erudition, talent and imagination contained in the articles collected under the titles of *L'Antiquité*, *Le Moyen-Âge*, *L'Angleterre littéraire*, *La Psychologie Sociale des nouveaux peuples*, there is too little connexion in the ideas, too much disorder in the composition, not to make it more wearisome than instructive to read. It is not so with the *Mémoires*, the first volume of which has just appeared (Charpentier). The disorderly, fantastic manner which is unpleasing elsewhere has in this volume, on the contrary, a

certain charm, and helps to make us acquainted with the writer's originality. The digressions, instead of making us impatient, amuse us, because they are always connected with personal recollections and sentiments. It is only when the author discusses generalities and abstractions, as in the last chapter, entitled "La Morale," that he again becomes wearisome and fatiguing. Son of a regicide of the Convention, an enthusiastic disciple of Rousseau, a Latinist, and a passionate, irrational and sincere Jacobin, and of a gentle, serious, and delicate mother; imprisoned at the age of fifteen by the ridiculous police of the Bourbons, on suspicion of conspiracy, Philarète Chasles was sent from sixteen to nineteen to England, where he conceived a sympathy for the people of the North, which is one of the most honourable features of his character. On his return to Paris he was launched into the literary and political world, and was liberal and romantic, but without ranging himself in the ranks of either party, as much from independence of mind as from an unhappy disposition to jealousy and detraction. The first volume of *Mémoires* brings us down to the morrow of the Revolution of 1830. During his early youth we see him receiving irregular instruction and an austere education in the Hôtel Flavencourt, whither his father had retired after the Revolution, and where he knew some of the strange characters still remaining from that terrible time, such as Vadier the Voltairian, and Amar the Swedenborgian. After the very amusing and touching narrative of his imprisonment at the Conciergerie, we see him in England, and this is the most interesting part of his *Mémoires*. His sojourn at Harwich in a Puritan family, his relations with Ugo Foscolo, Coleridge and Bentham, the portraits he sketches of these writers, and of some of the most original types of English society in 1818, are charming pieces of life and colour. He knew England well, and loved all that was noblest and best in it. When he returned to Paris he was quite a stranger: all seemed to him superficial, false and corrupt; and here personal dislikes come in and disturb the equity of his judgments. There is, however, much that is true in the harsh picture he traces of the literary and political world of the Restoration, and historians might borrow more than one feature from the piquant passages devoted to M. de Jouy, Béranger, Benjamin Constant, Guizot, and Delacroix.

The value of these *Mémoires* is diminished by the character of the man who has written them. During his life he was held in no esteem or consideration; he wrote his *Mémoires* as an apology for his conduct, and pretends that envy alone was the cause of the bad reputation which always followed him. It is hard to admit this explanation, and we cannot help thinking that for a man really virtuous he dwells a little too persistently on his virtue, his chastity, his austerity, and honesty. He carries his *naïveté* so far as to boast of having accompanied a young girl from London to Amiens without her virtue having suffered by it! There is often a want of sincerity in the tone of the *Mémoires*: a pose, an after-arrangement is felt in them, and there are some inaccuracies a little too flagrant, as when he speaks of conspiracies against the Bourbons in the April and May of 1815.

Notwithstanding this criticism, this volume of Philarète Chasles is most instructive as regards the literary and moral history of contemporary France. It forms a useful preface to Ste.-Beuve's *Chroniques Parisiennes*, and shows the causes of the bankruptcy of Romanticism, the crash of which comes in the last-mentioned work.

One of the most remarkable chapters in the *Mémoires* of Philarète Chasles is that devoted to Balzac. No one has ever better described all that was so powerful, and at the same time incomplete, in the author of the *Comédie Humaine*.

"It was all that could be conceived of coarseness in subtlety, of refinement in materialism. It was

Rabelais in Marivaux. His basis of doctrine was pantheism, and his expression of pantheism was his thought—that is to say, himself and his genius. He had much genius and of the most vigorous kind; he was truly creative. . . . There was magic in this man of hallucinations. Like his works, he was *blagueur* and positive, believing in chimaeras and not believing in anything, with strong intuitions and an incomparable faculty of deceiving and deceiving himself. . . . There was something of the woman and of the child in this big monk, bloated and corpulent. . . . This extraordinary genius, aspiring to enjoy every pleasure, desiring every kind of power, is really the greatest agent and the true exponent of that French epoch which he precipitated, listening to it and absorbing it through his career of gigantic abortions."

If one would be convinced of the justice of this appreciation, one need only read the two volumes of the *Correspondance de Balzac*, which have just been offered for sale (Lévy). There is nothing more interesting than to surprise this strange man, who was perhaps the greatest worker of the century, in his more private life, and as it were *en déshabillé*. No one ever lived a more intense life, either of the mind, heart or senses. "To great labours," he says, "correspond great excesses;" and he, indeed, threw himself with great violence into pleasure and work, but particularly into work. As soon as he arrived in Paris in 1819, at twenty years of age, to try his fortune in literature, he declared that he wished for three things: to be celebrated, to be loved, and to be rich. Twenty-five years later he wrote, with that naïve pride of his that life had only increased: "There have been three great men in this century, Napoleon, Cuvier, O'Connell; I wish to be the fourth." His correspondence paints him to the life, with his vulgar, commercial-traveller's amusements, and his exquisite feminine sensibilities, wanting in taste and often in moral delicacy, but full of affection, always preoccupied by the books he was writing or the speculation he was projecting, gaining enormous sums and always in debt. He used to work in the oddest manner, passing the night in composing and the day in correcting proofs. This correction of proofs, besides, was a real work of composition. He re-wrote his romances on the proof-sheets. A work which had 100 pages in manuscript would have 400 when it appeared. He wrote the *Médecin de Campagne* in three days and nights, and took eight months to re-write it on the proof-sheets, so that the expenses of correction amounted to 4,000 fr. for a book for which he was paid 3,000. He was continually engaged in lawsuits with his printers and publishers. It is something unparalleled to see what projects he conceived of books never executed, from his drama of *Cromwell*, the ridiculous plan of which he sent to his sister, down to that *Bataille d'Austerlitz* at which he worked ten years without finishing it. And besides all this he goes to Sardinia to work the *scoriae* of the silver mines of the Romans; into Poland to undertake the transportation of entire forests into France; he speculates about the soil, constructs houses, &c. Notwithstanding this feverish desire for money, and in spite of the brutal and sensual side of his Cyclopaean nature, he still shows himself essentially good, noble and devoted. His literary judgment is severe but pure; he admires with charming enthusiasm Stendhal's *Chartreuse de Parme*, and he despises Dumas' *Trois Mousquetaires*. We see his character elevating and purifying itself as he advances in life. The vulgarities, the subtle and coarse nonsense, which fill his first letters disappear by degrees, and the correspondence with Mme. Hanska, which occupied him almost exclusively the last years, shows him in a most sympathetic light. It was a touching romance, that love which lasted sixteen years, always increasing in spite of separation, business, fame, and which only resulted in the realisation of Balzac's wishes at the moment when, exhausted by his ardent life, his health was failing. Married on March 14, 1850, he died on August 30 of the same year. Better



service could not be rendered to his fame than by publishing that correspondence, which shows in him, by the side of the man of genius always in the fervour of creation, the warm-hearted man, most worthy to be loved, the most tender son and brother, the most devoted lover and friend.

But let us return to more modern times. Romanticism, Balzac, the Restoration, all this, too, is far away from us—farther, perhaps, than Ronsard and Molière. The literary movement is dying out in France as it is in the rest of Europe; the scientific movement is taking its place. This is, perhaps, the moment—the moment when the scholastic year is re-opening—to recall in a few words what the principal organs are which represent this scientific movement in the domain of letters. Secondary teaching, properly speaking, has but one organ, and that but very mediocre, *L'Instruction Publique*. It is a weekly Review, written, for the most part, by young men scarcely out of the Lycée, and which aims above all at success with those engaged in clerical education. The university is without any organ at all of its own, since the *Revue de l'Instruction Publique* of Hachette came to an end. It is outside the university world properly so-called that activity and life are to be found at the present time, or at least in a part of the university world which ardently pursues the reform of education and of the old routines. Two Reviews have given an impulse to things in this respect. The first, published in 1864, is the *Revue Politique et Littéraire*, formerly the *Revue des Cours Littéraires* (Germer-Baillière), directed by M. Yung. First intended to reproduce the most remarkable of the courses in the various Faculties, little by little it has become a kind of weekly *Revue des Deux Mondes*, with more variety and more life, and, thanks to its union with the teaching body, a more instructive character. (By the side of this the *Revue Scientifique*, directed by M. Alglave, has a similar end in view in the domain of positive science—that of making science common without debasing it.) Founded in 1866 by MM. Meyer, Paris, Morel and Zotenberg, the *Revue Critique* (Leroux), instead of addressing itself to the public at large like the *Revue Politique et Littéraire*, is destined specially for the learned. Confined to a small number of readers, but edited with conscientious care, and an impartiality often carried to rudeness, it has not only acquired a merited influence, but has become the centre of a group of young savants which it has trained and encouraged, and has, so to speak, created around it other Reviews more special in their aim, but addressing perhaps a more extensive public. In this way we have seen successively the births of the *Revue Celtique* of M. Gaidoz (Vieweg); the *Romania* of MM. Paris and Meyer (Vieweg); the *Revue Historique* of MM. Monod and Fagniez (Germer-Baillière). Next January three new Reviews will appear—a *Revue Géographique*, directed by M. Drapeyron (Thorin); a *Revue de Philologie Ancienne*, directed by MM. Tournier and Havet (Klinsiek); and a *Revue de Mythologie Comparée*, entitled *Méluène*, and directed by MM. Gaidoz and Rolland. The *Ecole des Hautes Etudes*, created in 1868 by M. Duruy, has powerfully seconded this youthful scientific movement. The greater number of the directors and contributors of these various Reviews are connected with it more or less closely, but we must give to the first founders of the *Revue Critique* the honour of having been the first to initiate this movement at a time when they were quite isolated, and when everyone predicted for them a lamentable failure.

By the side of this erudite movement—in which we have not spoken of older Reviews, such as the *Revue Archéologique*, the *Bibliothèque de l'Ecole des Chartes*, the *Revue de Numismatique*, the *Revue de Droit Français et Etranger*, or of the Catholic Reviews mentioned in a former letter, or of the various Fine Art journals—the purely literary Reviews do not make a great figure, except-

ing the powerful and venerable *Revue des Deux Mondes*. The *Revue de France*, in spite of its interest and variety, has not attained the notoriety it deserves; the *Vie Littéraire* of M. Collignon, the *République des Lettres* of M. Mendès, give the impression of wrecks of another age, although the latter attempts to make a scandalous success by publishing the most impure pages which have yet appeared from the pen of M. Zola. The *Courrier Littéraire*, directed by M. Colani (Fischbacher), deserves separate notice. It is a modest and serious Review of bibliography, which we hope will be one day for the lay and enlightened public what the *Polybiblion* is for the Catholic public. In any case the intellectual movement which is manifested by all these new creations is very full of life, and will, we hope, produce great fruit.

G. MONOD.

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#### CORRESPONDENCE.

##### MANDEVILLE'S TRAVELS.

London Institution: Nov. 6, 1876.

In the received text of the Prologue of these Travels the author is made to say that he wrote his book first in Latin, that from Latin he put it into French, and from French into English. This statement, the sole authority for which is MS. Cotton. Tit. C. xvi., has been often repeated, and so far as I know has not been questioned by any English writer. It is, however, quite certain that Mandeville wrote his work only in French, and that the Latin and French versions are due to unknown translators.

In studying this most curious book with the view of re-editing it, I was long since struck with the fact that several of the readings of the Latin version, given as foot-notes to the received text, seemed to be corrupted from the readings of the French version, and not *vice versa*. I afterwards found that a German, Schönborn, in a pamphlet published at Breslau in 1840 (*Bibliographische Untersuchungen über die Reisebeschreibung des Sir John Mandeville*), had shown from the strongest internal evidence that the Latin was another man's abridged and corrupt translation of Mandeville's French. This conclusion is confirmed, were confirmation needed, by the fact that many MSS. of the French version contain a passage in the Prologue in which the writer says that he would have put his book in Latin but that Romance was more generally understood.

The statement of the Cottonian MS. being, therefore, a forgery, there remains no evidence that Mandeville wrote the English version. I go farther, and say we have proof positive that he did

not write it. The reader of the received text will find *Adrianople*, *Acre*, and *Archis* under the forms *Dandrenoble* (p. 8), *Dacoun* (p. 31) and *Dacres* (p. 128), and *Darke* (p. 124), which prove that the translator mistook the preposition *d'* (*la cité d'Andrenoble*, &c.) for the initial letter of the name: this of course the author could not have done. Similarly, as Maetznier long ago observed, "the Cercle of Swannes of Hevene" (p. 86) is due to the translator having mistaken *signes* for *cygnes*, or having translated from a MS. which had the latter reading. I might multiply such items of evidence, but I pass on to another almost decisive proof. A year or two ago I discovered in the British Museum a wholly independent English version, free from many of the blunders of the received text. Now, if so popular a work had been rendered into English by the author himself, the fact would surely have been known; and in that case no one would have undertaken a second translation. The MS. which contains the new-found version is Egerton 1982.

To make assurance doubly sure, I sent this summer to various libraries a circular asking certain questions respecting MSS. of Mandeville. The result of the answers was wholly in favour of my conclusions. The two French MSS. in the Bodleian confirm the French origin of the Travels, and I cannot hear of any English MS. which supports the interpolation in the Cottonian MS. Nor can I find that there exists any undoubted fourteenth-century copy of either English version (all those in the British Museum being now known to be later), though the Librarian of Trinity College, Cambridge, tells me that their single MS. (which may turn out to be a specimen of the new version) "may possibly be referred to the end of the fourteenth century."

Other work has forced me to lay this aside for a time, but I shall be able to resume it shortly. As, however, the collation of the text and annotation of the subject-matter must not be hurried over, I do not like to keep secret for an indefinite time results which students of our earlier literature will, I hope, think not altogether unimportant.

EDWARD B. NICHOLSON.

#### SEMITIC ARCHAEOLOGY.—AN ELDER BROTHER OF THE MOABITE POTTERY.

Paris: November 4, 1876.

The unfortunate history of the Moabite pottery teaches us to be doubly careful in the future with regard to Semitic antiquities, to let none go free without being quite sure that they are genuine. Might it not even be well now, after what has happened, to turn a sceptical eye on the past, and ascertain whether by chance some fraudulent pieces have not crept in among antiquities whose claims to admission have hitherto never been disputed?

The following fact goes to prove the need of such retrospective enquiry. The Imperial and Royal Cabinet of Vienna has for years had in its possession a Phœnician monument which succeeded in imposing on the good faith of one of the first Hebraists of Europe, was introduced by him into the domain of science, and has held its ground there to this very hour—that is, for nearly twenty years—undisturbed. This forerunner of the Moabite pottery is a seal with a Semitic inscription, published by Dr. M. A. Levy, of Breslau, at the end of the second book of his *Phönizische Studien* (pp. 111-112). This engraved stone, according to the learned Hebraist's description, represents a male figure (a king with a crown) walking, one hand leaning on a stick, the other holding a bird; beside it are four letters. M. Levy takes pains to decipher these four Phœnician letters, which, strange to say, are cut face upwards on the seal, and tells us that they stand for a proper name, and is preceded by the possessive *lamed*: As a Semitic name this name is an absolutely improbable one; moreover, the last character, which M. Levy pretends to take for a *samech*, and which

is wonderfully like a *sigma* reversed, has a most suspicious look.

All these peculiarities filled me with the liveliest mistrust. What is more, the contour as well as the cutting of the figure struck me as feeble and bad in quality, and to me the consummate art (*ganz vorzüglich*) which, according to M. Levy, the execution of this monument shows looks more like the relative skill of a modern hand. Tormented by these doubts, I had recourse to a little private examination on my own account, and the results fully confirmed my first impression.

The Vienna intaglio is only the *copy* of an intaglio in Florence (a sardonix), published by the Duc de Luynes in his *Essai sur la Numismatique des Satrapies*. It is all the more strange that M. Levy should not have discovered the fraud, seeing that he himself drew attention to a remarkable analogy existing between the two monuments. With a little care he might easily have satisfied himself that the analogy went much further than he fancied it did, and that the *four Phœnician characters of the Vienna gem* are a servile, though unskilful, reproduction of the *four first characters of the Florence stone*: Le Abi-baal!

I can prove that this base imitation was made neither from the Florence original nor from the excellent reproduction of the same which we owe to the Duc de Luynes, but from an engraving published in the last century by the celebrated Gori in his *Museum Florentinum* (T. ii. p. xvii., pl. xxiii. and p. 56). This engraving, singularly unfaithful, is quite in the manner of the time; the stiff dry little figure, in the Egyptian style, of the original, has become an elegant personage of quite modern aspect. All the details have been interpreted with the most impertinent freedom; among others, the artist has placed on the right wrist of the figure a bird which never existed save in his imagination: *this bird has been religiously reproduced by our forger*. In Gori's drawing the Phœnician characters appear *face upwards, in their normal order*; the forger has cut them in the same manner on his stone, so that this would-be seal furnishes impressions of an inscription *inverted*! Lastly, the fourth character, which presents the very singular form of a *sigma*, and which M. Levy took for a *samech*, is neither more nor less than the *yod*, already interpreted as such or very nearly so by Gori's engraver.

Doubt is no longer to be admitted, and we have no misgiving in formally proposing that the Vienna Phœnician intaglio be rejected, and all the theories which may have been founded upon it since 1857 erased from science.

I have just written to M. E. Bar. de Sacken, director of the Cabinet of Vienna, on the subject, and his answer positively confirms my own conclusions: having at my request carefully examined the original—or, to describe it more correctly, the *pseudo-original*—he acknowledges that he recognises in it rather the character of a work of the end of the last century than of antiquity. The proper place for this would-be Phœnician monument would, therefore, be the cases of the Moabite collection in Berlin. CH. CLERMONT-GANNEAU.

#### APPOINTMENTS FOR NEXT WEEK.

- SATURDAY, Nov. 11.—3 P.M. Crystal Palace Concert (*Acis and Galatea*).  
3 P.M. First Saturday Popular Concert.  
MONDAY, Nov. 13.—8 P.M. Monday Popular Concert.  
8.30 P.M. Geographical: Opening Address, by the President; "On the Buried Cities of the Gobi Desert, Eastern Turkistan," by Sir T. Douglas Forsyth.  
TUESDAY, Nov. 14.—8 P.M. Colonial Institute: "The Benefits to the Colonies of being Members of the British Empire," by J. D. Wood.  
8 P.M. Civil Engineers.  
8 P.M. Herr Franke's Third Concert, Langham Hall.  
WEDNESDAY, Nov. 15.—7 P.M. Meteorological: "Results of Meteorological Observations made at Rossinière, 1874-5," by W. Marriott; "The Climate of Fuji," by R. L. Holmes; "Some remarkable Errors in Thermometers recorded at Sydney Observatory," by H. C. Russell.  
8 P.M. Society of Arts: Opening Meeting.  
THURSDAY, Nov. 16.—8 P.M. Linnean: "The Birds collected by Prof. Steere in the Philippine Archipelago," by R. Bowdler Sharpe; "The Flora of Marion Island," by H. N. Mosley.  
8 P.M. Chemical.  
FRIDAY, Nov. 17.—8 P.M. Philological: "Somersetshire Dialect," by Prince L.-L. Bonaparte; "Corssen and his Critics," by Mr. Fennell.

## SCIENCE.

### THE VEDA AND ITS INFLUENCE IN INDIA.

*Vedârthayâtna; or, an Attempt to Interpret the Vedas.* (Bombay, 1876.)

(First Notice.)

THE *Veda*, or more correctly, the *Rig-Veda Samhitâ*, the ancient collection of the sacred hymns of the Brahmans, is more and more attracting to itself the interest and the work of the best Sanskrit scholars in Europe. As in the newly-discovered ruins of an ancient city, students are everywhere busily engaged in digging and bringing to light what can still be found of the ancient monuments, in clearing away the dust and rubbish of theological and grammatical commentaries that have been accumulating for centuries, and in placing before our eyes the thoughts, the feelings, the very life of the earliest poets of the Aryan race.

The work has now been going on for half a century. It has been slow, but, with few exceptions, it has followed the right direction. The first duty was to collect all the materials that had been preserved in manuscripts. The task of editing the text, or the two texts, of the *Rig-Veda* was not so difficult as people at first imagined. There are excellent MSS. in existence which have been used for several generations in the schools of the Brahmans, and have been carefully corrected while they were being consulted by native students. Various readings, in our sense of the word—i.e., mistakes arising from careless copying—can hardly be said to exist in the best MSS., and when they do occur in one or the other copy, they are at once corrected by the unanimous testimony of the other MSS. There is little doubt that we possess the text of the *Rig-Veda* as it was settled at the time of the Prâtisâkhyas, 400 B.C., nay, we may go still further, as it existed before the Brâhmanas were composed. At that time there were already different schools, each of which was in possession of its own collection of hymns; but those collections differed little from each other, and, what is still more important, their differences were noted, were considered even at that early time as of the utmost importance, and were in some cases the ground on which one school separated from another. These recognised variations in the sacred texts cannot be called various readings such as Greek and Latin scholars have to deal with; but even if we take them into account, we may still say that we possess the text of the *Rig-Veda* in that accredited form in which it was known and quoted by the authors of the most ancient Brâhmanas, about 800 B.C. What was necessary, therefore, in editing the text of the *Rig-Veda* was not conjectural criticism, but simply patience and mechanical accuracy in copying and collating the best MSS., and again in reading the proof-sheets. I believe that my last edition of the text of the *Rig-Veda*, which has been stereotyped and carefully examined by some of our best Vedic scholars in Europe and India, will gradually acquire that perfect accuracy which it ought to possess, and which the Brahmans in India claim for their best MSS. It is curious, however, that in India, whenever there is a

doubt as to the exact reading of a passage, no appeal is made to the best MSS., but to the best Shrotriya—to the Brahmans who know the *Veda* by heart, who have learnt it from the mouth of their teacher, and who hand it down again to their pupils. Such a Shrotriya, so I was informed by eye-witnesses, would in reading my edition of the *Rig-Veda* point out from memory any misprint, not only in a letter, but even in an accent. If it is considered that the *Rig-Veda* consists of 1,028 hymns, each on an average of ten verses, some idea of the power and of the accuracy of oral tradition may be formed, at least when, as in India, it is regulated by the strict discipline of a school, and where a priest spends his whole youth in learning, his manhood and old age in repeating and teaching, certain portions of his sacred literature.

Thanks to the researches of Sanskrit scholars in India, some Sanskrit MSS. have lately been brought to light of much greater antiquity than the ordinary run of Indian MSS., and in localities from which hitherto but few MSS. had been sent to Europe. Among them there are also MSS. of the *Rig-Veda*, and it is possible, when they come to be more carefully collated, that they may supply independent readings in the hymns. Dr. Bühler, however, to whose persevering efforts these discoveries are mainly due, does not hold out much hope in that respect. After collating a MS. of the *Rig-Veda* which he brought from Kashmir, with my edition, he states that the MS. begins with some portions of the *Yagurveda* necessary for the Sandhyâ ceremonies. Then follows the text of the *Rig-Veda Samhitâ* according to the Sâkalasâkhâ, divided into Mandalar and Ashtakas, the Adhyâyas being numbered from one to sixty-four. At the end there is a long Khilakânda, consisting of five Adhyâyas. The text of these Khilas, or spurious hymns, differs considerably from the text as printed in the notes to my edition. This is what might be expected, for the text of these Khilas is hardly ever the same, as may be seen from the extensive, though on the whole very unimportant, *varietas lectionis* which I have given in my edition for some of these fragments. Next follows the *Âranyaka-upanishad*, which is counted as part of the *Samhitâ*. Its text differs from the printed text, but agrees frequently with the text presupposed in Sâyana's Commentary. It has one Adhyâya more.

The peculiarities of this important MS. seem to me, so far as I can judge at present, to be entirely of a graphic character. The accents,<sup>1</sup> for instance, are marked in a different manner, the acute being indicated by a horizontal line above, the grave (*gâtya*) by a hook. This is a mere matter of convenience or local custom, for it is well-known that neither the Prâtisâkhyas nor Pânini give any rules about writing either letters or accents. I know of several MSS. in which the accents are marked differently from the usual system, but as the intention is always the same, these are matters concerning Kâyasthas rather than Vaidikarânas. Again, the fact that *d* between two vowels is not written *l*, does not prove that *l* was not meant to be pronounced as *l*. The Prâtisâkhya teaches that *d* between



two vowels becomes *l*; every Shrotriya knows this, and if he follows the *Sākala-sākhā*, he would pronounce accordingly. This is a view which we must keep in mind in several cases where the *Prātisākhya* prescribes a change or a doubling of letters, which the MSS. do not attempt to carry out graphically. Dr. Bühler remarks that the nasalised (anunāsika) vowel, in passages such as *i*, 8, 5, mahān indra, is written with a dot, not with a half-moon. Other MSS. adopt the same writing, but there can be no doubt that the dot can only be meant to express what the half-moon would have expressed, the nasalisation of the final vowel. If, as Dr. Bühler remarks, the Kashmir MS. does not insert a *t* between a final *n* and an initial *s*, it should be remarked that, on this point, other MSS. also vary, and that the *Prātisākhya* also (sūtra 236) ascribes that phonetic change to certain teachers only. Again, the fact observed by Dr. Bühler, that the Kashmir MS. doubles initial *v* and *y* after *Anusvāra*, shows only that the writer tried to carry out the rule 226 of the *Prātisākhya*, according to which final *m* before initial *y*, *l*, *v*, becomes itself *y*, *l*, *v*, but nasalised. Thus *i*, 5, 8, tvām vvardhantu is always meant for tvāṽ vardhantu, whichever system of writing we adopt. Lastly, if the nasal before *r*, *h*, and sibilants is written by a half-moon, placed topsy-turvy above the line, this is curious for the history of writing in different parts of India, but leaves the nature of the sound so represented entirely unaffected.

Though it will be very interesting, therefore, to have a complete collation of this ancient MS., yet, from the nature of the case, I doubt whether the traditional text of the *Rig-Veda*, as I have published it, will ever be encumbered with a *varietas lectionis*, though there will be ample room for conjectural emendations, when we come to restore the original as distinct from the traditional text of those ancient hymns.

After the text, the most essential work that had to be done was an edition of *Sāyana's* Commentary. That Commentary represents the traditional interpretation of the *Veda*, beginning with the *Brāhmanas*, continued by the *Nirukta-kāras*, recorded by a succession of later commentators, and finally collected in the fourteenth century by *Sāyana*. It is not for me to dwell on the difficulties of an edition of this work. Suffice it to say, that thirty years ago its publication was considered a debt of honour on the part of European scholarship, and that all Sanskrit scholars agreed that it was the most important work that had to be edited. Some, no doubt, entertained an exaggerated opinion of the value of the traditional interpretation as handed down in India for more than two thousand years; but true scholars knew that, at all events, it was a fortress that had to be taken, before it was safe to besiege the capital itself.

During the twenty-five years that I was engaged at Oxford on my edition of *Sāyana*, another most important work was carried on at St. Petersburg. The Imperial Academy, which had at first intended to undertake the edition of *Sāyana*, entrusted Prof. Boehtlingk with the publication of a new Sanskrit Dictionary, in which the Vedic Sanskrit

was to occupy for the first time its proper place as representing the earliest period of the language. This part of the work has been carried out most laboriously and conscientiously by Prof. Roth, and the whole work, reflecting the highest credit on all contributors, was finished about the same time as my edition of *Sāyana*. In the meantime Prof. Grassmann elaborated a new Dictionary to the *Rig-Veda*, which, coming after the Petersburg Dictionary, reached of course a still higher degree of perfection. My own *Index Verborum* also facilitated, I believe, the work of independent scholars, and soon there came numerous contributions from young and old, all intended to throw light on the ruins of the Vedic period. Foremost among them stands Prof. Benfey, whose articles in the *Göttinger Gelehrte Anzeigen* and in the *Abhandlungen der königlichen Gesellschaft zu Göttingen* are full of learning and original research. His long-promised *Vedic Grammar* will open a new era in the interpretation of the *Veda*. Aufrecht, Ludwig, Delbrück, Hillebrandt, Haug, Myriantheus, Bréal, Bergaigne, Barth, Darmesteter, and many others contributed valuable essays. The *Rig-Veda* became, in fact, a new California to all students of Sanskrit. No one doubts any longer that the *Rig-Veda* is the *Veda par excellence*, the only historical *Veda*, and that it alone can give us a real insight into the deepest foundations of the Aryan mind. Hence the attraction it exercises on all thoughtful scholars; hence the ardour with which every verse, every word in it has been and is studied.

F. MAX MÜLLER.

#### SCIENCE NOTES.

##### PHYSIOLOGY.

*On the Effects produced upon the Kidneys by Cutaneous Irritation.*—Between the skin and the kidneys there undoubtedly exist relations of a peculiar kind, altogether independent of the vicarious or compensatory offices they are able to perform for each other. Wolkenstein has recently published the results of a long series of experiments designed to throw light on some aspects of this obscure subject (*Centralblatt für die mediz. Wiss.*, 1876, No. 31). The experiments were all performed on healthy rabbits. A superficial area of twenty-five square centimetres having been shaved, various irritants, such as oil of mustard, tincture of iodine, mercurial ointment, croton oil, solution of tartarated antimony, &c., were applied to the skin. The urine was collected and examined at frequent intervals. The application of the milder irritants was followed by slight and transient albuminuria, without any evidence of structural change in the renal tissues. When the skin was more severely irritated, the urine contained a larger proportion of albumen, together with renal epithelia and casts. Death not unfrequently occurred, preceded by convulsions, probably of uræmic origin. Microscopic examination of the kidneys showed the appearances characteristic of acute parenchymatous inflammation. This artificial nephritis was attended by a considerable elevation of temperature and increased frequency of the cardiac and respiratory movements. The urine was diminished in quantity; it contained more urea and less chlorine than in health. Of the various chemical irritants employed, one only—viz., mercurial ointment—produced no obvious change in the composition of the urine. Wolkenstein ascribes the renal disorder to two different sets of causes. The irritant may be absorbed into the blood and exert a selective action on the

epithelial elements of the kidney or on the walls of the renal capillaries (as, e.g., cantharides); or the fever induced by the inflammatory process in the skin may give rise to constitutional effects, of which the nephritis may be one. Neither of these hypotheses is adequate, however, to explain the results observed after faradisation of the skin. This does not give rise to permanent changes at its point of application, and cannot, of course, exert any specific action on the renal tissues. Yet it is always followed by effects like those described above. Immediately after the electric brush has been applied, for a few minutes only, to the shaved patch of skin, the temperature rises, the urine is increased in quantity, and contains a trace of albumen, an excess of urea, and a lessened proportion of chlorides. These morbid phenomena subside in a few hours. When the faradisation was continued for a longer period, the albuminuria was more severe, and lasted for thirty-six hours; though no fresh application of electricity was made during this time. The kidneys were found to be in a state of passive congestion; the ears and paws cold and cyanotic. To explain these curious results, the author has recourse to an unlikely hypothesis. He supposes that the irritation conveyed along the afferent nerves excites the vaso-motor centre in the medulla oblongata, and thus causes spasm of the arterioles all over the body; the systemic blood-pressure is raised, and the increase of tension in the renal capillaries is so great as to cause transudation of albumen through their walls. The persistence of albuminuria for many hours after the irritation has subsided is explained by supposing that the capillary walls undergo a structural change during the temporary stagnation of blood in their interior—a change which deprives them for some little time of their normal power of resisting the transudation of albumen.

*The Relation of the Vagi to the Unstripped Muscular Tissue in the Lungs.*—Many distinguished physiologists, from Prochaska to Donders, have made experiments to ascertain whether the smaller bronchi are or are not contractile. The question may now be regarded as decided in an affirmative sense. But the relation of the unstripped fibre in the bronchial walls to the nervous system is still unsettled. Rügenberg, for instance, admits that when the trachea is connected with a pressure-gauge, and the peripheral end of the divided vagus stimulated by an induction-current, the column of water in the gauge invariably rises. But he attributes this, not to contraction of the bronchi or of the pulmonary tissue, but to pressure exerted on the lungs by the movements simultaneously excited in the oesophagus and stomach, whose muscular walls are also under the control of the vagi. Bert repeated Rügenberg's experiments, but arrived at a different conclusion. He found that the pressure in the trachea rose even after the oesophagus and stomach had been removed. Gerlach now attempts to settle the question by experiments made, not on lungs taken out of the body and subjected to abnormal conditions of temperature, &c., but on lungs remaining *in situ* (*Pflüger's Archiv*, xiii. 10, 11). He finds that stimulation of the distal end of one vagus is always followed by a decided, though very trifling, rise of pressure, measured by a manometer in communication with the wind-pipe. The rise is greater when both vagi are simultaneously excited. By means of special contrivances the possible influence of the oesophagus and stomach may be eliminated. It is shown, moreover, that the rise of pressure cannot be due to contraction of the muscular tissue forming the posterior wall of the trachea, but must be attributed to an active diminution in the calibre of the smaller and smallest bronchial tubes. Gerlach does not believe that the fibres of the vagus stand in the same relation to the unstripped muscle of the bronchioles as that in which an ordinary motor nerve stands towards the muscle it supplies. He thinks

that the calibre of the bronchi, or "pulmonary tonus," is under the immediate control of local ganglionic centres, analogous to those in the walls of the gastro-intestinal tube. It is influenced by the vagi indirectly—through the ganglia. Some such theory accords best with the comparatively trifling increase of pressure that results from the stimulation even of both vagi together. Spasm of all the unstriped muscular tissue in the lungs would produce a much greater effect on the manometric column; whereas waves of contraction, analogous to the peristaltic movements of the bowel, would cause the very sort of effect that is observed. Reflex contraction of the bronchioles may be produced by stimulating the central end of the superior laryngeal nerve, or of one vagus, while the continuity of the other is unbroken. Stimulation of the recurrent nerves, on the other hand, is not followed by any appreciable effect.

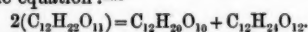
*The Functions of the Brain.*—A fresh instalment of Nothnagel's researches on this subject appears in *Virchow's Archiv* for October 9, 1876. He gives an account of his experiments on the cerebellum of rabbits. The injection of minute quantities of chromic acid into different parts of the organ was not found to answer as well as might have been expected from the analogy of the greater brain. Accordingly, mechanical stimulation with a fine needle, and cauterisation of small areas of the cerebellar substance, were resorted to instead. The following are the principal results arrived at: confessedly inadequate, they suffice at any rate to carry us beyond the zero-point alluded to by Schiff, when he declared that about the functions of the cerebellum proper we knew nothing at all. 1. The cerebellum is intimately connected, though in a peculiar way, with the performance of certain muscular movements. 2. There is a close functional, as well as structural, connexion between its two halves. 3. The complete extirpation of those parts of the organ whose irritation gives rise to definite motor disturbances is not followed by any lasting paralysis. 4. The destruction of one or both hemispheres by themselves, or of the verniform process by itself, is not followed by any demonstrable impairment of co-ordinating power. But if the hemispheres and verniform process are injured simultaneously, the usual disturbance of co-ordination is manifested at once.

*The Action of Amyl Nitrite.*—Mayer and Friedrich confirm the results obtained by Brunton and others, and add something to our knowledge on one or two points (*Centralblatt für die med. Wiss.*, No. 38, 1876). The increased rapidity of the pulse after inhalation of amyl nitrite was attributed by Filehne to a depressant action of the vapour on the centres of the vagi nerves. Mayer and Friedrich have contrived a new experiment to prove that Filehne's explanation is the correct one. When artificial respiration is stopped in a dog under the influence of curare, the heart beats more slowly owing to stimulation of the vagus centres by the excess of carbonic acid in the blood; if a little amyl nitrite be now injected into the jugular vein, the heart begins to beat more rapidly, just as it does when the vagi are cut. The alteration caused by amyl nitrite in the depth and rate of the respiratory movements is shown to be due to a direct action of the vapour on the respiratory centre, and to be independent of the circulatory disturbance. So too, the convulsions must not be attributed to the disordered state of the breathing and circulation, but to a direct irritation of certain parts of the brain by the nitrite.

#### CHEMISTRY AND MINERALOGY.

*Conversion of Cane-Sugar into Cellulose.*—Durin has studied the characters and mode of formation of certain hard white lumps which he had frequently observed in the expressed juice of the beet-root (*Annales agronomiques*, 2 Juillet, 1876, ii. 199). At first he considered that they did not owe their origin to the sugar itself, but were a protoplasmic coagulum from the beet. On one occasion, however, a large bulk of a neutral

solution of molasses was run into a wooden vat, used for the storage of beet-juice, the sides of which were lined with a thin layer of organic deposit. Twelve hours later it was found that the entire contents of the vat were converted into a compact gelatinous mass, consisting of insoluble lumps suspended in a thick ropy liquid. When some of these lumps were transferred to fresh solution of molasses, it underwent a similar change in the space of twelve hours. Durin next set himself to determine the nature of the products of this change. The lumps resembled certain pectin compounds at first sight, but they were insoluble in boiling water which had been rendered strongly alkaline with soda; and they exhibited all the properties of cellulose; by long boiling with dilute sulphuric acid the substance is converted into dextrin, and then into glucose; with nitric acid it forms oxalic acid; it is insoluble in nitric acid (monohydrate) and it forms pyroxyline; and, lastly, it is soluble in Schweizer's Liquid. The thick fluid in which the lumps were suspended, when mixed with alcohol, deposited a large quantity of a white amorphous substance, which after being dried resembled in all its chemical characters the material forming the lumps. In the mother-liquor, which originally contained cane-sugar only, the presence of considerable quantities of laevulose was recognised. This cellulose fermentation differs in a most marked manner from ropy fermentation: the latter may occur in any variety of sugar, the former only takes place in the case of cane-sugar. Ropy fermentation produces no lump-like masses, and viscosity is only an occasional phenomenon attendant on cellulose fermentation; in some cases no indication of such a change is noticed. If into a solution of pure sugar well-washed lumps of the kind above described be introduced, others are formed at the expense of the sugar, as well as an equivalent amount of laevulose. No gas is evolved unless the liquid become acid, in which case carbonic acid is given off and acetic acid is produced. When lime carbonate is added to the mixture the reaction is a simple one, and the amount of products obtained leads to the assumption that the sugar splits up into cellulose and laevulose only, in accordance with the equation:—



The development of the lumps proceeds more rapidly in the light than in the dark. The ferment appears to be a form of diastase. In one experiment, where cane-sugar (ten parts) was treated with lime carbonate and the diastase at 30° C., and the process of fermentation stopped before the change was complete, the following products were obtained: crystallisable sugar 5.10, laevulose 2.44, and cellulose 2.226. The bearing of these results on the question of plant-life is manifest. Plants in the earlier stages of their development contain sugar, which decreases in amount as the growth proceeds, and finally vanishes altogether. Analyses have shown that the existence of cane-sugar in plants is transitory, and that perfectly ripe fruit contains none whatever. As these changes must be due to the presence of such a ferment in plants themselves, Durin selected certain of them as ferments for cane-sugar, and in several cases he has succeeded in inducing cellulose fermentation. So soon as further researches, on which the author is engaged, as well as some which he is desirous other workers should undertake, are completed, and the full and perfect application of such important results as those enumerated has been established by confirmation, a valuable addition will have been made to this branch of organic chemistry.

*The Absolute Weight of Atoms.*—For the purpose of demonstrating the divisibility of matter and the exceeding minuteness of the atoms, Annaheim (*Ber. Deut. Chem. Gesell. Berlin.*, ix. 1151) proposes the following experiment:—A granule of fuchsin, about 0.5 mm. in diameter, and weighing 0.0007 gramme, is dissolved in alcohol and

diluted till the liquid measures 1000 c.c. In one drop of this solution, about thirty-five of which measure 1 c.c., the colour can be recognised; the eye, in short, can detect the presence of 0.00000002 gramme of fuchsin. If this drop contained only one molecule of the dye—and less cannot be present—the absolute weight of an atom of hydrogen cannot be more than—

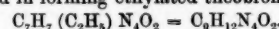
0.000000000059 gramme.

Again, if 0.001 gramme of cyanine be dissolved in a litre of alcohol, a solution is obtained in one drop of which the colour is apparent; the amount of cyanine present is estimated to weigh 0.0000000285 gramme. This would make the weight of an atom of hydrogen not more than—

0.000000000054 gramme.

*Fermentation of Glycerin.*—The changes which glycerin undergoes during fermentation have been studied by A. Fitz (*Ber. Deut. Chem. Gesell. Berlin.*, ix. 1348). He finds that in the presence of a ferment and carbonate of lime decomposition takes place at a temperature of 40° C. The chief products, in addition to carbonic acid and hydrogen, are normal butylic alcohol and normal butyric acid. The presence of small quantities of ethylic alcohol and of a fatty acid, high in the series, and probably caproic acid, was also recognised.

*A Base Homologous with Caffeine.*—By the action of methyl iodide on the silver compound of theobromine, Strecker converted the latter body into caffeine. By the employment of ethyl iodide, in place of the methyl compound, L. Philips (*Ber. Deut. Chem. Gesell. Berlin.*, ix. 1308) has succeeded in forming ethylated theobromine:—



The new base sublimes without decomposition, and melts at a rather higher temperature than 270° C. It is soluble in acids, and can be thrown down for solutions by ammonia. It resembles caffeine in turning brown when evaporated with chlorine water, and becoming rose-coloured when moistened with ammonia.

*Gmelinite.*—In the *Amer. Jour. Sc.*, 1876, xii., 270, A. B. Howe describes specimens of this comparatively rare mineral from Five Islands and Two Islands, Nova Scotia. The variety from the last-mentioned locality has the rhombohedral planes *R* and  $-1$  very nearly equally developed, and the colour of the crystals is a pale flesh-red or a cream-white. Those from Five Islands differ from the above in that the basal plane *O* is wholly wanting and the plane  $-1$ , in most cases, is extremely minute. One of the most characteristic planes is that truncating the edge between *R* and  $-1$ . The variety of this mineral from Bergen Hill stands, in point of composition, intermediate between those mentioned above. In the specimen from Five Islands, where the protoxide bases almost wholly consist of soda, the crystal is decidedly rhombohedral in character. The Bergen Hill specimens have not so decided a rhombohedral appearance, although *R* and  $-1$  are very unequally developed. In the Two Islands specimens the percentage of lime nearly equals that of the soda, and the planes *R* and  $-1$  are very nearly equal in size, and the basal plane *O* makes its appearance. The author considers that the question respecting the change in the crystalline habit, which a further increase in the percentage of lime would produce, is an interesting one.

*The Silicium of Plants.*—Attention was directed a few months since by this journal (*ACADEMY*, July 8, 1876) and the *Journal of Botany* to a most astonishing paper, written by Prof. Wilson, of the Medical Department of Washington University, Baltimore, and published in the *American Journal of Science*, May, 1876, wherein it was boldly stated that silica can only enter a plant in a free state—as silica, that is to say—and that wheat, grown in diatomaceous earth, actually takes up such diatoms as can pass through the root-capillaries. We now learn that two English



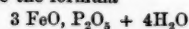
scientific serials—the *Journal of Science*, and the *Monthly Microscopical Journal*—have published drawings of the forms which, according to Prof. Wilson, occur in the ash of straw after it has been treated with nitric acid. The *American Journal of Microscopy* for August, 1876, examines in detail these organisms, and finds *Bacillaria* figured as it exists only in the living condition—the frontules being joined together in the peculiar manner which has given to this form the specific name of *paradoxa*. "For this diatom to have passed through a bath of nitric acid and come out in the condition figured, would have been almost as great a miracle as the passage of Shadrach, Meshach, and Abednego through the burning fiery furnace of Nebuchadnezzar." Moreover, there is a sketch of a calcareous foraminifer which has passed through the same trying ordeal by acid; and only one of the forms belongs to the Virginia deposit with which the field where the wheat was grown was fertilised, if such a term be allowable. The *Journal* states in conclusion:

"We may look with complacency on the Moon Hoax, of Locke, and the extravaganzas of Dr. Neulenz and his discoveries, effected by means of an objective of  $195 \frac{1}{10}^\circ$  of angular aperture, for these *jeux d'esprit* were harmless, and tended only to create a little amusement. But such a fabrication as the present is of a more serious character, since the hard-earned dollars of the farmer are paid out on the strength of these so-called scientific investigations, and so obviously and demonstrably erroneous are they, that it must bring a blush to the cheek of every scientific man in the country, when he reflects that Silliman's *American Journal of Science*—a journal which claims to be the foremost scientific authority in America—should have lent its aid to the propagation of such nonsense."

**Synthesis of Allantoin.**—The synthesis of allantoin,  $C_4H_6N_2O_3$ , has been effected by E. Grimeaux (*Comptes Rendus*, 1876, lxxxiii., 62), by the action of glyoxylic acid on urea at  $100^\circ C$ . The product exhibits the same reactions and the same degree of solubility as allantoin, and the measurements of the crystals accord with the earlier determinations of Dauber, who found it to belong to the monoclinic system.

**Crystals of Ultramarine.**—Grünzweig and Hoffmann (*Ber. Deut. Chem. Gesell. Berlin.*, ix. 864) publish a statement respecting some specimens of ultramarine described by them some time since as possessing crystalline structure, which, however, had more recently been referred by other observers to the presence of quartz and other foreign substances. Later investigations by Vogelsang, and others, of the ultramarine prepared by the authors have shown that the greater part of it is formed of crystals of so minute a size that no goniometric measurements of them could be accomplished. The fact, however, has been established that they do not doubly refract light, and other characters likewise point to the probability of their belonging to the cubic system.

MR. F. FIELD adds a new mineral to the somewhat extended list of native phosphates and arseniates found in Cornwall (*The Chemical News*, xxxiv., 147). The crystals of the new species, which appear to be rhombic, are transparent, brilliant, and of a clear green colour, with a hardness about 3.5. The mineral dissolves in hydrochloric acid, forming a nearly colourless solution, and begins to lose water a little over  $100^\circ C$ ; at a low red heat it becomes brilliantly black. Analysis showed the presence of phosphoric acid, iron protoxide, and water, in the proportions which indicate the formula



as that of the mineral. In point of composition the new species resembles vivianite in so far as the ratio of iron protoxide to phosphoric acid is that of the orthophosphate, while it accords with scorodite, on the other hand, as regards the ratio of anhydrous salt (ferrous phosphate in place of ferric arseniate) to water of crystallisation.

IN the third part of his *Populäre wissenschaftliche Vorträge*, which has recently been issued (Braunschweig: Vieweg und Sohn), Helmholtz replies—in a supplement to a lecture *Ueber die Entstehung des Planetensystems*, delivered at Heidelberg and Cologne, in 1871—to a criticism, by Zöllner, of the view, propounded by Sir William Thomson in his presidential address to the British Association of the same year, that the germs of life may have reached our globe "through moss-grown fragments from the ruins of another world." Helmholtz states that he gave expression to the theory at a somewhat earlier date (sogar noch etwas früher) than Sir William Thomson, and, if it be an error, "muss sich als Mitirrender melden." Helmholtz directed attention to the controversy in 1874, in the preface to his translation of Thomson and Tait's *Handbuch der theoretischen Physik*, Band i.; in the *Vorträge*, however, Zöllner's criticism and Helmholtz's reply are unfortunately both given as quotations, in sequence, and the meaning is thereby rendered somewhat obscure.

DR. COHEN, of Heidelberg, has examined the "specks" which are to be found in many of the crystals of diamonds from the Cape. He thought at first that they were particles of another modification of carbon. In a large diamond, weighing eighty carats, however, he discovered a crystal of specular iron, the larger faces of which lie parallel to the octahedral face of the diamond. Lustre, colour, and form (rhombohedral) all combine to identify it with specular iron, and the crystal in its habit closely resembles those occurring at St. Gothard. His paper, which was communicated to the *Versammlung des Oberrheinischen geologischen Vereins*, 1876, and is printed in the *Jahrbuch für Mineralogie*, 1876, contains some interesting observations on the connexion existing between the flawed character and the colour of Cape diamonds.

A CHEMICAL Society has been founded in the City of New York, and Part I. of its *Proceedings* has already been issued. Dr. John W. Draper is the president.

DR. CARRINGTON BOLTON, of the School of Mines, Columbia College, New York, has published a very complete *Index to the Literature of Manganese* (Salem, 1876) which, like his earlier historical notices of the metal uranium, cannot fail to be of great value to the student of the history of mineral chemistry.

MR. PETER TOWNSEND AUSTEN has compiled a *Kurze allgemeine Einleitung zu den aromatischen Nitroverbindungen* (Leipzig: Winter), in which a vast amount of scattered literature of great importance to those pursuing this branch of organic chemistry has, as far as abstracts and references go, been carefully orientated.

THE Chemical Society of London have recently given consideration to the expediency of adopting some means for exercising control over such Fellows of the Society as devote themselves to industrial pursuits; and the question of the formation of an Institute of Professional Chemists is at present under consideration.

A GERMAN translation of the *Handbook to the Special Loan Collection of Scientific Apparatus*, South Kensington Museum (Chapman and Hall), has just been issued.

## MEETINGS OF SOCIETIES.

CHEMICAL SOCIETY.—(Thursday, November 2.)

PROF. ABEL, F.R.S., President, in the Chair. The President announced that the Goldsmiths' Company had contributed 1,000*l.* to the recently-established research fund of the Society. Mr. Lupton then read a paper on "The Oxides of Potassium;" after which communications were read "On certain Bismuth Compounds, Part III." by M. M. P. Muir; "On Phospho- and Arseno-Cyanogen," by W. R. Hodgkinson; "A Secondary Oxidised Product formed during

the Reduction of Stannic Ethide to Stannous Ethide," by W. R. Hodgkinson and G. C. Matthews; and a preliminary notice on "Pigmentum Nigrum, the black colouring Matter contained in Hair and Feathers," by W. R. Hodgkinson and H. C. Sorby. This black colouring matter is left on digesting the cleansed hair or feathers with dilute sulphuric acid, but is present only in very small quantity.

PHILOLOGICAL SOCIETY.—(Friday, November 3.)

HENRY SWEET, Esq., President, in the Chair. Messrs. Brandreth and Cust, who represented the Society at the Congress of Orientalists at St. Petersburg, gave a Report on the general results of the Congress, in which they expressed a decided opinion in favour of such meetings, as tending to popularise the results of science and promote unity of aim and work among investigators. The courtesy and liberality of the Russian Government, the learned bodies (all of whom unfortunately did not participate in the Congress), and the individual *savants*, were gratefully acknowledged. Mr. H. Sweet then read a paper on the "Text Criticism of the Anglo-Saxon Poetry." He drew especial attention to the Northumbrian element, and showed that many of the errors of the scribes might be explained by reference to the original Northumbrian forms. The excessive conservatism of Grein was shown to be misplaced when applied to such corrupt texts as those of many of the Anglo-Saxon poems. Finally, some interesting details were given of Kemble's treatment of the MS. of the poem of "Saturn." It appears that Kemble's edition is full of wanton omissions and alterations, many of which are entirely erroneous, some of them making nonsense of the correct MS. text.

MUSICAL ASSOCIATION.—(Monday, November 6.)

G. A. OSBORNE, Esq., in the Chair. Mr. Alex. J. Ellis read a paper on "The Sensitiveness of the Ear to Pitch and Change of Pitch in Music." The first part of the paper consisted of an explanation of a graphic method of representing the division of an Octave into thousandths of a semitone, by means of a diagram containing twelve lines, drawn one below the other, each forty inches long, and each representing a semitone, so that the whole represented a gigantic keyboard of a piano with forty feet for each octave, and strings to every twenty-fifth part of an inch. If only divided into hundredths of a semitone, such an instrument would have 14,400 strings in twelve octaves, and be 480 feet long. It then formed a magnified representation of the apparatus in the internal ear, consisting of 16,400 fibres, by the sympathetic vibration of which we recognise sound. Sensitiveness consists, therefore, in the degree of accuracy with which we can localise the fibre set in vibration. The remainder of the paper was devoted to giving an account of the results arrived at by Dr. W. Preyer, Professor of Physiology at Jena, for estimating the interval between two sounds struck successively, and to expressing them graphically by the arrangement explained. The sensitiveness is the greater the smaller the interval recognised or not recognised. The first question was—Are the tones different? The second—If so, which is the sharper? The third—What interval do they approach? The fourth—If they differ from any named interval is the second tone too sharp or too flat? With regard to Unisons no ear, however acute, that Dr. Preyer had tried in numerous examples could recognise a difference of one-fifth of a complete vibration at any part of the scale, although this represents very different intervals in different octaves. Below 40 vib. a whole vibration was often unheard; above 2,000, the ear was entirely uncertain and mixed all the intervals together. A good ear for Unisons distinguishes one-tenth of a semitone at 64 vib., and gradually less on ascending; eight-hundredths at 128 vib.; one-hundredth at 512 vib., with a little more in the octave below, and a little less in the octave above. The error in the Octave and Fifth seems more easily detected than in the Unison. Dr. Preyer's experiments referred chiefly to other intervals within the Octave 128 to 256 vib. For the Fourth, an error of the tenth of a semitone was not perceived; for the major Sixth and major Third (which were nearly equal) errors of a very trifling more, as eleven or twelve hundredths, were not recognised. But for the minor Third and minor Sixth, as many as seventeen or eighteen hundredths of a semitone could not be detected. For the major Tone

errors exceeding four hundredths of a semitone were discovered. In concluding a very elaborate paper, illustrated by many tables, Mr. Ellis defined a good ear for music in its melodic relations as one which within the distance 64 to 1,024 vib. appreciates an error of one or two hundredths of a semitone in Unisons, Octaves, and Fifths, and can tell its direction, and can appreciate the errors of equal temperament for all other intervals, except perhaps the major Seventh, for which the ear is spoiled by the habit of taking the leading tone much too sharp with the voice and on the violin. The discussion which ensued turned chiefly on the power of absolute pitch (possessed by Dr. Stainer and Mr. Stephens in a high degree), and the determination of the difference of the pitch of two forks, very nearly alike, but with different character of tone. Dr. Stone considered that the results given by the lecturer disproved absolute pitch in any mathematical sense. The difference of standard-pitch shown by the forks also disproved that there was any such thing as an absolute C, for example. As respects the inability to hear a low note, Dr. Stone imagined that a deep tone might be created in the ear as a kind of differential tone. Dr. Stainer explained that of course a wide margin must be given to the statement of absolute pitch. If a tone was called A, it was nearer A than anything else. Mr. Cummings stated that when out of health he heard out of tune, and hence sang out of tune. He mentioned the case of a person who heard a semitone higher on one side of his head than on the other, and also the case of a child under eight years old, who can tell what note is struck on a piano in the next room. Mr. Stephens said that it was the possession of this power in him as a child which determined his musical career. Mr. Verrinder illustrated the difficulty of getting organs tuned to a fork, by an organ-builder having simply laid aside and lost Sir George Smart's fork left for that purpose, so little attention did he pay to such a request.

### FINE ART.

#### MR. DESCHAMPS' GALLERY—BRITISH PAINTINGS.

THE proprietors of the Gallery 168 New Bond Street have for several years past accustomed us to displays—and choice displays they generally are—of foreign and more especially French art. Now (as we notified last week) a series of exhibitions of a different class has been started, and we have in the same gallery the first "Winter Exhibition of Oil-paintings by British Artists." The number of pictures is not large, about 130, nor are the majority of them of any uncommon degree of importance in subject-matter or scale of work; as a whole, however, the collection is decidedly an agreeable one, showing to advantage the artistic point of view, and technical accomplishment, which have of late years obtained so considerable a diffusion over our school.

By far the most important works contributed are the two by Mr. Madox Brown: one of them, *Don Juan and Haidee*, in size as well as pictorial power generally; and the other, *St. Ives, A. D. 1636*, in fullness and range of invention, and even, with some few exceptions, in dimensions likewise. Both these works are new to exhibition-visitors; but of the latter we gave some account at the date of its completion two or three years ago. The *Don Juan* picture shows the moment when the fascinating young Spaniard, cast ashore on the Greek pirate's island after the wreck, insensible and lapsing rapidly towards death, is found by the beautiful young Haidee, and her female attendant Zoe. The latter feels for the faint fluttering heart-beat which tells that life is not yet extinct, and she has just attained the desired certainty: while Haidee, lingering a few paces behind, anxious and with a momentarily-increasing sense of personal tenderness, strains forward to learn the event with which her fate is to be so closely and mournfully entwined: all the lines of her countenance and action speak thrillingly of the instant of "sweet, reluctant, amorous delay." It is a scene of rocky hollows and grottoes, of sunwarm whispering sea, of sand deeply trenched with the recent fierceness of the breakers, and bestrewn with seaweed and

tangle, of hill-path ascending homewards; steeped in reflected and shimmering light, but not admitting any direct glimpse of the radiant sky. The boat in which Juan and three companions had been drifting, and which finally struck on a rock, is seen bottom upwards, jammed between two boulders. Juan, naked, but with some fragments of drapery clinging about him, and with the oar which has aided in floating him to the beach, lies in youthful litherness and purity of form, with closed eyes and lightly-parted lips, his head dangling forward with listless grace: altogether a remarkably fine study of the nude, elegantly moulded, of the warm half-golden southern tint, and poised with a master's sense of beauty, and of appropriateness to the situation. The colour of the picture generally is bold in its fullness and combinations, and yet so light and airy as to seem, in its total effect, rather unlaboured than over-enforced. The other painting has as its full title *St. Ives, A. D. 1636, Cromwell on his Farm*, and condenses into a very moderate space (as some of our readers may remember) a very unusual amount of incident, all strongly significant, and centring towards one main purpose: that of exhibiting Cromwell in his double relation of the busy but inconspicuous country-gentleman (as at this period he was), and also of the man much exercised in spirit, weighted with the care of his own soul, and with the thought of troublous times present and impending, which, by the wondrous "births of Providence," it will be his to mix with, and to guide and master towards their momentous issues. Holding a Bible and an oak-sapling, Oliver looks with grim introspection at the burning of a quantity of farm-refuse; he is so absorbed in his reverie that he does not hear the servant-wench who is calling him in to dinner: and a horse, a lamb, a sow and her litter, a goose, and the cattle of the grazing-farm, even the sunshine of the foreground, with the showery broken sky of the distance, are left to tell their tale to eyes which can see that these obvious accompaniments of a country-life may be suggestive of many things besides the mere hides and hoofs, wool and feathers, clouds and sun-shadows. The head of Cromwell is exceedingly fine: the longer one looks at it, the more force of purport does it convey.

The other figure-pieces of leading importance are sent by Messrs. Watts, Sandys, Gregory, and R. W. Macbeth.

*The Three Graces*, by Mr. Watts, is a treatment of subdued and melancholy sweetness; fair, tall, stately forms of womanly maidenhood. One is presented almost in full face; another, in the back view; the third stands sideways, her arm all-but hiding the face. Beyond the dim flesh-tints, there is very little colour in this work; some leafage is touched-in with fine artistic judgment. Mr. Sandys exhibits a chalk-drawing of *Lethe*. She holds a jar of poppies, and gathers another of these flowers from a thick growth of them which skirts her path as, with closed oblivious eyes, she strays by the margin of the dark river; dark bare rocks, lonely and ponderous, surge up behind, and leave scarcely a gleam of the wan sky. This is an impressive conception, carried out with the designer's well-known fullness of execution; the light, bold, and fantastic curves of the serried poppies were, of themselves, enough to tax the patience and the skill of any artist. The work is far advanced towards completion, but not absolutely finished. Mr. Gregory's principal subject is *Dawn*—the last moments of a ball, when the blue radiance of the young day floods the ruddy-lighted room, streaming-in victoriously through the many chinks of the Venetian blinds. The youthful belle of the evening stands beside the piano, receiving the last attentions of a rather mature cavalier who prepares to wrap her cloak around her; his lounge and eyeglass assist his visage in giving him a *blasé* air. A flush of azaleas, vivid almost to fierceness, and tingling with dawn-light, comes behind the lady's face, set

full in the flare of gaslight. The only other personage is the old gentleman who has been playing the piano at so much per hour, and who now permits himself a discreet yawn behind his hand. This is a very uncommon-looking picture, grappling, with almost audacious force and conspicuous skill, with the great difficulties of effect consequent upon the double light. We cannot say that the total result is beautiful—indeed, we think it almost touches the confines of ugliness; but the man who could treat it with so much strength and *élan*, setting at naught all idea of compromise in any aspect of his subject, ranks himself at once among the athletes of the pictorial craft. A smaller work by Mr. Gregory, *After the Ball* (not to speak of the mailed bust, *A Captive*) tells the same tale. This is a singular *tour de force* in foreshortening, nearly trenching on the grotesque; the young lady, without any undressing, has thrown herself on the outside of her bed, and sleeps heavily after the fatigues of the dance, the immense train of her grey ball-dress flooding the floor, and occupying a large proportion of the canvas. *Sheepshearing* is a well-sized picture by Mr. Macbeth, replete with straightforward and sure-handed artistic ability, and with nice points of character and expression; it has a generous brilliancy of colour, along with fullness of tone. The principal figure is a handsome young shearer, who has just done his hard spell of work, and smears the back of his hand, which still retains the shears, across his reeking forehead; another young man beside him is already well on with the fleecing of his allotted sheep; close by him the intelligent sheep-dog has all the air of a connoisseur. The seeming ease with which this picture is executed, excellent and pleasant as it is, almost constitutes a peril to the artist; yet it cannot be said that as yet he slurs or scamps anything which it behoves him to realise in such a subject. Not a whit less good than this is the smaller picture, *Weaning the Pups*, where an aged Scotch dame has provided a sturdy bowl of milk for a quintet of puppies, who plunge into it with gusto, while the maternal bitch looks on with most regardful attention, laying to heart the demonstration that her own good offices may henceforward be waived. This picture, if engraved, might probably rival the popularity of a Landseer, and would indeed well deserve to do so. It has corresponding merits of composition and expression, with solidity superior to Sir Edwin's average, and a fuller and truer scale of colour.

Another figure-picture of considerable size is the *Una* of Mr. Nettlehip—*Una* and the Lion. Here the lion is the best thing; yet even that not so good as several other examples of the king of beasts by the same painter, whose faculty for expressing the character and life-history of the great carnivora is truly rare and excellent. Also the *Crabbed Age and Youth* of Mr. Brewtnall—reminiscent of the style of Mr. Leighton, with some things perhaps of Mr. Poole as well; we cannot say that its artistic importance is such as to make it, in any respect save that of size, one of the leading contributions to the gallery.

Here we may pause for the present; leaving over the smaller figure-pictures, and the landscapes and miscellaneous works.

#### THE FRENCH GALLERY.

WE have before observed upon the curious regularity with which a poor and a good exhibition alternate in this old-established Gallery, 120 Pall Mall. The present occasion is the turn for a poor exhibition, and, sure enough, a poor one it is. We find in it one excellent picture, and one remarkable picture; and of course several others in a descending ratio of cleverness and skill, till we come to such as are decidedly stupid. The excellent picture is contributed by Meissonier, and the remarkable one by Gierymski: we shall deal with the latter first. As to the British section of the display, Mr. Burgess and Mrs. Anderson (who is



in strictness, we rather think, an American) claim honourable mention.

Gieryski's subject is *The Trial Scene from the Merchant of Venice*; a long picture, with many but not crowded figures, and in general aspect highly observable. Anyone who has seen the great Carpaccios at Venice (History of St. Ursula) will forthwith perceive that M. Gieryski has had them principally in his mind as he worked; with their style he blends something of Leys, and something perhaps of a mode now very popular in Paris, of which Munkacsy is a leading exponent. The Doge and his counsellors are seated to the spectator's left; then comes Portia; in the centre, Shylock, with Antonio, Bassanio, Nerissa, and others; and at the further end, some female spectators. The success of the picture lies in its colour and tone—deep, rich, firm, and powerfully homogeneous. The handling, too, is solid, although the figures are not by any means vigorously rounded or detached; some of the minor character-heads are good; and the scene as a whole is made to wear a life-like and possible look—there is none of the mouthing or self-display of the stage. On the other hand, it must be said that the personages and their high-strung emotions are reduced to great insignificance—we can scarcely even say whether the moment selected is before or after Shylock finds himself thwarted by the law-logic of Portia, or whether Antonio is expecting a horrid death on the instant, or is exulting in his deliverance: we rather infer, the latter. Antonio is at any rate a most inefficient figure; Shylock ordinary, and not markedly Jewish; Portia neither beautiful nor striking, but moderately agreeable. The architectural background is effective, but its patterns, as soon as one attends to them individually, prove to be meagre affairs, more like modern oil-cloth than the delicate luxuriance of Venetian-Byzantine. Yet all these defects—very serious as some of them are—count for comparatively little, the general impression of the work being so emphatic and distinguished: it was painted, as an inscription purports, at Munich in 1873. The example of Meissonier is named *A Traveller*; a single figure, not of the master's smallest scale, presenting a compendium of technical excellences which the eye delights in, but which it were tedious to specify in detail. The Traveller is a man of something under forty years, in the costume of the close of last century, with long reflective face and reddish hair: he is seated in a small room of a hostelry, taking his leisure over a glass of brandy and a German pipe.

Next to these, the foreign picture most worthy of attention is *The Ship on Fire* by Bolanachi; a large work, striking at first sight, with its massive hull, green sea, and numerous figures. On fuller inspection, the original forcible impression does not diminish, and the details are found to be rightly chosen and rendered, but they do not carry one much further. Another picture of some importance is *The Knitting School*, by Spring, of Munich; fairly successful in expression and in tone, with well-trained handling, which tends, however, too much to blurry smoothness. Chevilard, Palmaroli, Munthe, Pasini, Mesdag, De Neuville, Wahlberg, Duverger, Knaus, and Vibert, are all well-known exhibitors; upon whose performances here, able as these are but not exceptionally valuable, we need not dwell. Kuhl (*The Antiquarian*), Parmentier (*Courtyard of an Italian Inn*), Anker (*Les Petites Brodeuses*), Windmaier (*The Road to the Village*), and Richet (*View in Brittany*), may also be specified.

Mr. Burgess selects, as usual, a Spanish subject, *The Reprimand*. A mother or duenna has brought two exuberant damsels to the priest's house, to be lectured for some indiscretion which has no doubt something to do with love-making. His reverence, a grave and aged man, treats the matter in a serious style, but without any harshness or brow-beating. One of the delinquents is rather more inclined to cry than smirk, and the other to smirk than cry; but in each of them both these impulses

contend for the mastery. A dark-skinned female servant behind listens demonstratively through the open door. This last incident is one of those obvious and rather vulgarising items to which English painters are but too prone; they think that these assist in "telling the story," but, in fact, such a story as that before us is sufficiently told without any such extra enforcement. In other respects Mr. Burgess's picture is a slightly and satisfactory sample of its class. The like praise belongs to *Scandal in the Harem*, by Mrs. Anderson—two women whose faces of broad laughing enjoyment are spontaneous and genuine; the narrating action in the hands of the speaker is also very natural, and the painting solid and effective.

Passing lightly by some creditable works of Messrs. Gow, Percy, Archer, Forbes Robertson, Pickering, and J. Morgan, and Miss Clara Montalba, we must say a few words in dispraise of three conspicuous exhibitors—Messrs. Goodall, T. F. Dicksee, and Long. The first of Mr. Goodall's pictures is *The Holy Mother*, a smaller duplicate of the attractive work lately exhibited at the Academy, and of this we have nothing further to remark. We find, however, that *Rebecca at the Well* and *Sophia Western at the Spinette* are equally misconceived by the same painter: Rebecca becoming a silly round-faced chit of the "Oriental" type, and Sophia Western a modish *soubrette*. Mr. Dicksee's big *Cleopatra* is highly objectionable in virtue of its very merits, as the artist may consider them—its commonplace beauty, and got-up dignity, and uniform propriety, and lack of anything full-blooded, individual, or independent. Mr. Long, no doubt, must have had a dead set made at him by picture-dealers and patrons ever since the tumult of success achieved by his *Babylonian Marriage-Market* in 1875, and all the dead stock and lame ducks of his studio have become articles of commerce. The *Fanchette* displayed in the present collection, and dated 1872, is one of the most defunct members of this dead stock, and of the most crippled of these lame ducks: Mr. Long can surely count it little short of a disservice to have it here exposed. Another work (in itself picturesque enough) which should hardly have been included in the exhibition is the *Bay of Salerno* of the late Mr. J. D. Harding: this bears a date no less remote than 1831. W. M. ROSSETTI.

#### A SUCCESSFUL RESTORATION.

A FRENCH correspondent, M. Charles Ephrussi, makes known to us a most happy restoration of a painting by Albrecht Dürer, which has long been supposed to have been hopelessly ruined. The painting in question represents *Hercules killing the Stymphalian Birds*. It was formerly in the gallery at Schleisheim, where it was seen at the beginning of the present century by Dr. Waagen, who found it even then in such a bad condition that he considered it would be difficult to restore it. It was afterwards placed in the Burg at Nürnberg, and either there or elsewhere was so overlaid with oil-colour and varnish that it became difficult to recognise any of Dürer's original work. Dr. von Eye speaks of it as being much blackened and deteriorated, and Dr. Thausing, Dürer's latest biographer, declares it to be in a state of "perfect ruin." Under these circumstances an attempt at restoration could certainly do no harm, and it is pleasant to learn on the authority of M. Ephrussi that the attempt has been eminently successful. The picture in reality only wanted a simple cleaning, and judicious removal of the layers of paint and varnish that had grown over it, to restore it to something like its pristine condition. This fact was first perceived by Herr Bergau, who, having occasion to detach the painting from the wall of the Castle for purposes of study, was struck by its condition, and persuaded the authorities at Nürnberg to send it to Munich for restoration. It was here, in the atelier of restoration belonging to the Pinakothek,

that M. Ephrussi saw it a short time ago. He says,

"A portion of the Hercules was already cleaned, and by simply sponging the rest Herr Hauser, the Conservator of the Pinakothek, gave me a good idea of what could be effected by this means. The painting came out as fresh and beautiful as when it first left the atelier of the artist. Here and there were a few little holes to stop up; this was really all the restoration that had to be done. Simple cleaning with alcohol revived all the beauties of the work."

As we have said so much concerning the restoration of this work, it may be interesting to our readers to learn something of the picture itself, particularly as it is not described by either of Dürer's English biographers, owing, no doubt, to its dilapidated condition.

The *Hercules* bears Dürer's monogram and the date 1500, and therefore belongs to the artist's early time. It is executed in a portrait-like style, with all the detailed minuteness observable in many of his studies, the plants in the foreground especially being elaborated after the Flemish manner and as we see them in many of Dürer's studies of flowers, &c., in the Albertina and other collections. Although the choice of subject betrays the artist's mythological predilections at this time, the naked Hercules himself is conceived according to the German type, and M. Ephrussi even finds a resemblance in his features, which are seen in profile, to those of the painter, whose well-known portrait in the Pinakothek belongs to the same year, 1500, when Dürer was twenty-nine years of age. The young demi-god, who is represented of about half life-size, advances rapidly, drawing his bow with great energy, from which he is about to let fly an arrow at his adversaries. These birds are seen in the air in the shape of small winged dragons, with the heads and busts of women. They have nothing very terrible in their appearance; indeed, their heads have a certain amount of grace and beauty. The scene is set in a river landscape of poetic beauty, with steep mountains in the background and an imposing fortress to the left. The picture is usually stated to have been executed in water-colours on canvas, but M. Ephrussi thinks it possible that Dürer used oils. If so, he must have laid on the colours very thinly.

A pen drawing, heightened with sepia, of the same subject, a study, doubtless, for this composition, is preserved in the Darmstadt collection.

M. M. HEATON.

#### EUROPEAN PICTURES IN AMERICAN COLLECTIONS.

New York: October 4, 1876.

The Centennial has been the means of giving the public the privilege of seeing some of the best pictures from the private galleries of this city. For the benefit of the Centennial visitors to New York the Loan Exhibition was suggested, the proceeds of which are given to the National Academy of Design and the Metropolitan Museum of Art, the two buildings in which the pictures are exhibited. Perhaps the most interesting collection is that of Mr. John Taylor Johnston. The most remarkable of Mr. Johnston's pictures is Turner's *Slave Ship*. There are also:—Gérôme's *Death of Caesar*; Holman Hunt's *Isabella and the Pot of Basil*; an exquisite landscape by Daubigny; *The Two Confessors*, by Ed. Zamacois; *In a Spanish Café*, by R. Madrazo; *Christmas in England*, by Geo. H. Boughton; several little pictures by Ed. Frère; *Spring Flowers*, by J. L. Hamon; *A Norway Torrent*, and *Fishing Boats at Sunset*, by A. Achenbach; *The Quarrel of the Pets*, by Leon y Escosura; *Venus Bathing*, by Paul Delaroche; several cattle-pieces, by C. Troyon; Church's *Niagara*, perhaps the most famous picture by an American landscape-painter in existence. There are two or three paintings by Koekkoek of Berlin; *On the Way to the Bath*, and *Blowing Bubbles*, by W. Bouguereau, an artist who figures in almost every Ameri-

can collection; *Italian Bandits surprised by Papal Troops*, by Horace Vernet; *A Brittany Shepherdess*, by Jules Dupré; *Arabs Retreating*, by A. Schreyer; *Prisoners from the Front*, by Winslow Homer; *Bashi-Bazook*, by J. L. Gérôme; *The New Sister*, by Meyer von Bremen; Eugène Delacroix' *Virgil and Dante crossing the Styx*, pronounced by some to be the finest picture in the collection; several striking paintings by E. von Mareke; *The Forest of Fontainebleau*, by N. Diaz; *The Poacher's Death*, by O. Hubner; *Flemish Meadows and Cattle*, by E. Verboeckhoven; *Wallachian Peasants crossing a Ford*; a head, by Couture; *The Outcast*, by G. H. Boughton; and a number of pictures by American artists of more or less merit. The collection of Robert Gordon, Esq., consists mostly of American pictures, the painters being Gifford, G. H. Boughton, George A. Baker, L. C. Tiffany, W. J. Hennessy, W. Magrath, and others. Mr. William Hunt, the well-known Boston artist, exhibits two interesting pictures by himself, a *Marguerite* and a *Boy and Butterfly*. The collection of Lucius Tuckerman, Esq., consists of a landscape with cattle, by Rosa Bonheur; *La Petite Bergère*, by H. Merle; *The Angel and Child*, by W. Kaulbach; *Interior of San Marco*, by David Neal; and *Early Morning*, by W. Bouguereau. J. Pierpont Morgan, Esq., exhibits:—*Sale of Tickets for a Bull Fight*, by L. Alvarez; *Love's Washerwoman*, by J. L. Hamon; a landscape by A. B. Durand, one of the earliest of American landscape-painters; *A Breton Flower-Girl*, by G. H. Boughton; *Landscape with Cattle*, by C. Troyon, and others of less importance. The collection of W. L. Andrews, Esq., consists of water-colours, chiefly from the brushes of Meissonier, Boldini, and J. G. Vibert. The foregoing are exhibited at the Museum of Art.

The collection at the Academy of Design, while it contains some famous work of foreign painters, is interesting as including specimens of the early and best work of American artists. There is a landscape by A. B. Durand, better than anything he has done recently, and a figure-piece by D. Huntington that puts his later work to the blush. The collection of Ex-Governor E. D. Morgan embraces a larger number of pictures than that of any other exhibitor at the Academy—among them several portraits by the late Charles L. Elliott, who was the best American portrait-painter of his time. The most noticeable of Governor Morgan's pictures are—*Washerwomen on the Coast of Brittany*, by Jules Breton; *The Old Madonna*, by Elihu Vedder; *Sheep and Goats*, by E. Verboeckhoven; *A Storm*, by A. Achenbach; *Industry*, by Meyer von Bremen; *The Butterfly*, by R. Madrazo; *The Happy Wife*, by W. Bouguereau; *Charity*, by W. Kaulbach; and *The Florentine Picnic*, by Elihu Vedder. There are also several Bouguereaus in this collection. Parke Godwin, Esq., formerly editor of the *Evening Post*, has a small but interesting collection embracing a Bouguereau, a Burgers, and a Landelle. In the collection of Chas. Stewart Smith, Esq., is *The Echo*, by Alex. Cabanel, who is a great favourite in America; *The Jealous Landlord*, by F. Hiddemann; *Snow Storm in Russia*, by A. Schreyer; *The Lion on Guard*, by L. Gérôme; *A Spanish Lady*, by R. Madrazo; *The Attack*, by A. Schreyer, and *The Little Scholar*, by W. Bouguereau. W. L. Andrews, Esq., exhibits a good picture by Auguste Bonheur, called *After the Storm*, and the *Gypsy's Reverie*, by G. H. Boughton. Mrs. Paron Stevens has a valuable collection, among which is a *Mother and Child*, by Meyer von Bremen; a *Cavalier*, by Meissonier; *Landscape and Cattle*, by Troyon; a curious and richly painted *Falstaff in the Basket*, by H. Makart; *Sheep*, by Rosa Bonheur; *The Dethroned Idol*, by Horace Vernet; *Mirabeau*, by Ary Scheffer; *The Sisters*, by Thos. Couture; and an exquisite piece by Millet, *A Woman Carding*. In the collection of John H. Sherwood, Esq., are several of W. T. Richards' characteristic pictures: *A Diogenes*, by J. L.

Gérôme; *The Spanish Matador*, by J. G. Vibert; *Expulsion of Eve from Paradise*, by Alex. Cabanel; *Convent of St. Montreal at Palermo, Sicily*, by Oswald Achenbach; and *A Brood of Turkeys*, by Juliette Peyrol Bonheur. In the collection of Morris K. Jessup, Esq., is a good Diaz, *Children and Lizard*; some sheep, by Verboeckhoven; *The Summer of Life and the Winter of Life*, by G. H. Boughton; *Sheep*, by Troyon; and *Spring Time*, by G. H. Boughton. John Wolfe, Esq., exhibits *Egyptian Fellah-Woman with Sleeping Child*, by L. Bonnat; *Maternal Admiration*, by W. Bouguereau; and *A Wallachian Teamster entangled in the Marshes of the Danube*, by A. Schreyer. Miss Catherine L. Wolfe exhibits *Church Festival in Brittany*, by Jules Breton; *Landscape with Cattle*, by E. von Mareke; and *Day Dreams*, by Thos. Couture. Mrs. A. T. Stewart makes but a small selection from her famous gallery; it consists of *The Gladiators*, by Gérôme, which I must confess that I liked better in the photographs, and the *Race of the Charioteers*, also by Gérôme, but quite unworthy that artist's reputation. It is an ugly picture, with a good deal of bad work in it. There is a highly coloured Madrazo, *Lady and Monkey*; *The Garden of Versailles in the Seventeenth Century*, by A. Boldini, a striking picture, and one that will bear close study; *The Strategic Device*, by A. Lesrel, and *The Begging Monk*, by Zamacois. Geo. A. Robbins, Esq., exhibits *The Flight after Worcester*, by W. Camphausen; *The Glen*, by A. Bierstadt, and *The Wine-Tasters* of J. P. Hasenclever. Among the best pictures in the collection of Thos. A. Havermeier, Esq., are Meissonier's *On Guard*, and a coast scene, by A. Achenbach. Robert L. Cutting, Esq., exhibits four good pictures, *Leaving Church—Rainy Day*, by R. Madrazo; *Return to the Convent*, by Ed. Zamacois; *Sheep on the Seaside*, by Auguste Bonheur; and *Cattle Drinking*, by E. von Mareke. The collection of R. M. Olyphant, Esq., is made up entirely of American pictures; among them an interesting *Tornado in an American Forest*, by the late Thos. Cole. He has also some good specimens of Wyant, Church, Durand, Huntington, Eastman Johnson, Kensett and Gifford. Marshall O. Roberts, Esq., who has a large collection of pictures, exhibits one of his poorest, *Flower of Fiesole*, by Henry Peters Gray. D. H. McAlpine, Esq., exhibits an interior by Escosura; *Landscape and Cattle*, by Troyon; *French Farm House*, by Jules Dupré; *After the Bath*, by Bouguereau; a *Landscape*, by Daubigny, and one by Corot, both exquisite pictures. Dr. F. N. Otis exhibits some characteristic American paintings, and a charming *Tambourine Girl*, by Elihu Vedder. S. Hawk, Esq., exhibits, among other pictures, a *Landscape*, by Corot; *Charity*, by Bouguereau; *After the War*, by Meyer von Bremen; *Harvest in Normandy*, by Jules Breton; *Arabs on the War Trail*, by A. Schreyer; and *Ruth and Boaz*, by Cabanel. Thos. B. Musgrave, Esq., exhibits Gérôme's *Crucifixion*; *Cattle*, by F. Voltz; *Escosura in his Studio*, by Escosura; *Beggar Boy*, by Meyer von Bremen; *Indifference*, by G. H. Boughton; and a *Tambourine Girl*, by Bouguereau. H. G. Marquand, Esq., exhibits *Landscape and Cattle*, by Troyon; *Spanish Coquette*, by Madrazo; *Blowing the Fire*, by G. H. Boughton, and *The Reader*, by Ed. Frère. James Gordon Bennett, Esq., exhibits two Boldinis, *En Déshabille* and *A Young Girl*. The collection of R. L. Stuart, Esq., contains one of Gérôme's best pictures, *The Pasha's Forerunners*; *Instruction*, by J. O. Hasenclever; *The Inundated*, by Meyer von Bremen; *Mother and Child*, by W. Bouguereau; *The Visit*, by Escosura; *The Guard*, by Meissonier, and *Grandmother's Story*, by H. Merle. The collection of E. Matthews, Esq., includes *Moving Home*, by E. Plassau; *In the Park*, by Alfred Stevens; *Power of Music*, by Alex. Cabanel; *Return from the Hunt*, by Baron H. Leys; *Going to Church*, by Alma Tadema, and *The Slaves, Cairo*, by Eugène Fromentin. There are a number of pictures, both American and

foreign, which I have neglected to mention, not because they are unworthy, but for want of space. The foregoing are, however, the most conspicuous. This Loan Collection is pronounced the finest ever seen in New York. J. L. GILDER.

#### NOTES AND NEWS.

At a Congregation held at Cambridge on the 3rd inst., the approval of the Senate was given to the designs of Mr. Basil Champneys for the new Divinity Schools and dependent buildings, to be erected on the site facing St. John's College, and bounded on the south by All Saints' churchyard. The structure will consist of a central block and two advancing wings; the central block, together with the south wing, will contain the Divinity Schools, which are to be built out of the fund given for that purpose by the late Prof. Selwyn; the north wing will be built out of the general University Fund, and applied to one or more of the various purposes for which fresh accommodation is urgently needed. The Divinity Schools consist, on the first floor, of one principal lecture-room in the central block, 54 ft. 6 in. long by 33 ft. 6 in. wide, with a library 41 ft. 6 in. long and 20 ft. 3 in. wide in the south wing facing All Saints' churchyard, and a smaller lecture-room and four professors' rooms on the ground floor. The style of the building is sixteenth-century Gothic, and the material red brick and stone. The central block is lofty, and terminated by gables treated in a manner analogous to that of the banqueting-hall at Hampton Court, while the conspicuous angle of Trinity Street and All Saints' churchyard is marked by an octangular corner turret, or *tourrelle*, which will form, within, an oriel window to the library. Alike from their character, position, and purpose, the new buildings will be an important feature in Cambridge. Their construction will, we understand, be proceeded with immediately.

MR. HERKOMER has now in progress several important subjects both in water-colour and oil. Foremost among the latter is the large upright picture destined for the Academy Exhibition, where the artist has once more taken his theme from the peasant life of the Bavarian Alps. A group of peasants, obedient to a quaint religious tradition, are pacing round their fields in autumn-time praying for the success of the crops. The artist has already exhibited a small water-colour design of this subject, but in the larger picture now on the easel the original scheme of the composition is partly recast. The leading figure in the group, an old man supporting his enfeebled steps with a staff, has just paused in front of a little shrine by the side of a path, his head uncovered and bent in devotion. Behind him follows his aged wife, and further back and higher on the hill-side are distributed the younger members of the family, all alike intent in devout supplication. Not the least attractive and interesting portion of the picture will be the landscape against which the figures are relieved. A second oil painting, a river scene in Yorkshire, gives even more important expression to Mr. Herkomer's study of landscape; and a large water-colour design, in illustration of a beautiful German legend, bears witness to the artist's continued pursuit of the higher aspects of human beauty. It is not improbable that Mr. Herkomer may return on a future occasion to add a companion illustration to his large picture of *Chelsea Pensioners*.

THE designs, almost all of them models, sent in in competition for the proposed monument to Lord Byron have lately been placed on view in the South Kensington Museum. Members of the press were invited to inspect the works last Wednesday. Their number is about fifty. Several of them are evidently from foreign countries, but the competitors, save in a few instances, withhold their names from the public eye. We cannot say that any one of the designs impresses us as coming



from an artist enjoying or deserving European fame; and only a very few of them seem up to the level of work of a man pre-eminent in his own country. The following appear to us the best:— (1.) No. 40 (best of all). Byron stands on an ornamental pedestal, resembling in general character the Choragic monument of Lysicrates. He is attended by a winged and floating figure of Poetry, who inspires him to write. He has—as he ought to have—a proud, energetic, absolute look; the principal point in his costume is a cloak or loose wrapper. At intervals along the pedestal are stationed figures of Greece, Tragedy, Idyll, and Melancholy. This design has an effective quality of posing and composing. The figures simulate bronze, and the pedestal marble. (2.) No. 38. An energetic group, evidently the work of a capable artist, representing Byron solely in the character of the Champion of Greece: it must, we think, be admitted that the monument ought to give him primarily the character of a poet. He protects Greece, a female figure, and has his foot on a prostrated Turk, not very clearly identified in point of nationality. Two bas-reliefs are added, of a classic mode of design, but their precise subject is not distinct to us. (3.) No. 27. Mr. F. J. Williamson sends a simple and agreeable portrait-figure of Byron, with his cherished dog Boatswain. The poet is in his shirt, holding a book, but not reading or writing in it. This is satisfactory as far as it goes, but seems not enough for a national monument. A drawing annexed to the model shows that the figure would stand in a niche, under a domed canopy. No. 28 is an alternative design by the same sculptor. Here Byron has a cloak over his shirt, and is about to write. The canopy would be open, not niched. (4.) No. 29. The pedestal is a modification of the Lysicrates monument, and has some bas-reliefs, not perspicuously designed. Byron is above, half-seated on a ruinous fragment, about to write. This is a fairly attractive design, and would probably look well in its total effect. (5.) No. 2 bears the motto *Ποιητής Λέων*, and gives us accordingly the poet and the British lion. Byron, laurel-crowned, in a modern Greek dress and with a cloak, holds a scroll; his general air is rapt and impetuous; his foot rests on an Ionic capital. The face, however, is by no means accurately or efficiently made out. In front of the pedestal, otherwise blank, comes the lion, forcibly designed, along with a lyre and a palm-branch. This is a telling sort of performance—foreign, we presume—but it hardly strikes us as likely to amount to very much, if carried out on a monumental scale.

At a meeting of the Council of the Arundel Society, held on the 1st inst., Mr. F. Lambie Price was elected Secretary to the Society, in the room of the late Mr. F. W. Maynard.

THE *Moniteur* has an article upon the portraits of Raffaele painted by himself, of which there are four existing. Two only are of unquestionable authority, that in the gallery of the Uffizii, at Florence, and the portrait introduced into the *School of Athens*; the two others are the drawing in the University Galleries at Oxford, and the portrait engraved by Marcantonio. The drawing now at Oxford has passed successively through the Wicar, Otley, Harman, and Woodburn collections. It is in black chalk, heightened with white, on tinted paper, and is the head of a beautiful youth, apparently not more than fifteen or sixteen years old; he has long hair, falling down upon his shoulders, and wears a felt hat with the brim turned up. Passavant, says Mr. J. C. Robinson in his account of the Raffaele drawings at Oxford, engraved this drawing as the frontispiece to the German edition of his book, believing it to be the portrait of Raffaele. The portrait of the Uffizii, representing him at twenty-three, in the full vigour of youth and beauty, was painted for his uncle, Simone Ciarla, when Raffaele was

at the Court of Duke Guidobaldo at Urbino. That in the *School of Athens*, where he stands by the side of his master Perugino, represents him at the age of twenty-seven. Lastly, the engraving of Marcantonio was executed shortly before his death, 1520. These four thus comprise the whole of his short career.

THE Salle Drouot was opened last week for the season, the first sale consisting of a large collection of Oriental porcelain, which realised 80,580 fr. (3,223*l.*)

MR. PARKER has just issued an appeal on behalf of the Roman Exploration Fund, pointing out that now is the time to do the work of excavation; when the new city is completed, and the great drains are finished, the opportunity will have gone by. He enumerates twelve sites on which work might be begun at once, if the money was forthcoming. There is a custom in Rome to grant leases for four years, sometimes with the money paid in advance for the whole period. By acting on this plan the committee might do great things: to purchase the ground in each case is out of the question, but a lease would generally require but a small sum—the cost would not probably exceed ten pounds annually in each case. Subscriptions are received at Oxford and Cambridge, and by Messrs. Coutts, London.

A PROJECT for the erection of a large exhibition-building in Rome has been submitted to the Italian Government, and will, it is supposed, be shortly carried into execution.

THE twelfth annual exhibition of water-colour paintings by British and Foreign artists at Mr. McLean's New Gallery, 7 Haymarket, is now open.

THE *Builder* of last week states that the work of restoration at All Souls' College Chapel, Oxford, is now nearly complete. The reredos, which occupies the whole eastern end of the chapel, has had its thirty-five large niches and eighty-four small ones filled in with statues and statuettes, the work of M. E. Gellowski, while the bay over the reredos has been painted by Mr. Hill, of Oxford, from designs by Sir G. Scott. The floor has also been repaved, and a new altar of Devonshire marble inserted, so that the old chapel must now present quite a modern aspect. The same kind of restorations and additions have been lately carried out, not always in the best taste, in most of the old colleges at Oxford.

THE prizes offered last year by the Prussian Government for the best method of cleaning plaster casts, and also for the discovery of a new material to replace plaster in taking casts of works of art which could be easily cleaned, led to a competition of 146 candidates. No one, however, seems to have hit upon any strikingly new process, though a few good suggestions were made in some of the papers. The jury, which sat last July, finally awarded two first prizes to Dr. W. Reissig, a chemist of Munich, and to Herr Georg Leuchs, a chemist of Nürnberg, and the third prize to Dr. Filsinger, a chemist of Dresden. These prizes were all for the solution of the first difficulty—namely, the best means of washing plaster casts—and the three successful candidates had all arrived at the same process fundamentally, though carried out in different ways. With regard to the second requirement—a new material for casts—the jury decided that the stated conditions were not fulfilled by any of the candidates, none of the materials suggested being capable of easy cleaning; so this prize was not given. The various processes will shortly be published.

AN Artistic Congress has lately been held in Munich to consider the best means of promoting artistic education in Germany, and to discuss various questions relating to the development of the national art-manufactures. A great number of German and Austrian artists, heads of schools, directors of art establishments, and others interested in such matters, were present at the meetings, and most animated and lengthy debates took place on several of the points discussed. These

points, unlike those which have so recently occupied our Social Science Congress, had little relation to the social aspect of art education, or the influence of art in the general culture of a nation, but were chiefly concerned with the practical and industrial aspects of the question. In particular, a resolution was passed (though not without great opposition) condemning the present custom-house regulations as being hurtful to the development and success of the national art-industries, and calling upon the Reichstag to lighten or take off altogether the duties on certain articles, and to draw up a more rational system of classification for international use. The present Protectionist policy in matters of art industry was simply, it considered, an avowal of the artistic inferiority of Germany to other countries. Prof. Dr. Carl von Lützow, the editor of the *Zeitschrift für bildende Kunst*, spoke at considerable length on this subject, and proposed that a commission of enquiry should be appointed by the Chambers of Commerce and Industry, but his proposition was not put to the vote. The other principal resolutions passed at the Congress were:—

“1. That evening schools for artisans, and industrial art-schools for women, having been found of great use, the Congress recommends them for municipal or State help. 2. That the Congress forms the resolution of assisting, by all the means in its power, the formation of art societies and trade guilds in all the principal towns of Germany and Austria, in order that a permanent and friendly union may be established between artists, artisans, and all who are interested in their labours. 3. That no pupil should be admitted into the Government schools of industrial art, or into schools especially devoted to any particular branch of artistic instruction, without being able to show, not only that he has received elementary instruction in art, but also that he has worked practically in an *atelier* for at least two years.”

This last resolution was vigorously opposed, and only in the end obtained a small majority of votes. “4. That the Congress is of opinion that schools of industrial art and special schools should not be made preparatory schools to the Fine Art Academies. 5. That the Art and Industrial Exhibition now open in Munich has impressed the Congress with the conviction that Germany will not be worthily represented at the great Paris Exhibition of 1878 unless a definite and artistically considered arrangement be strictly adhered to. That, in order to carry this into effect, it will be necessary to form a committee of competent men who shall have the sole right of rejecting and admitting all works submitted to their judgment; and that for the realisation of this project it will be necessary that a sufficient grant should be voted by the German Reichstag.”

This last resolution was passed unanimously.

## THE STAGE.

### “BROTHERS” AT THE COURT THEATRE.

PLEASANT acting, brisk writing, poverty of thought and intention—those are about the terms in which one sums up one's impression of Mr. Coghlan's comedy, performed at the Court Theatre on Saturday night. The piece is in three acts, though why it began with the first and why it ended with the third, it would be difficult to say, for the first act does but feebly insinuate that which is to follow in the second, and the third does but drag to a tardier conclusion what the second properly finished. I sat by a person who, when the curtain fell on the second act, asked if the play was not over. There was nothing but the play-bill to inform one that it was not. The play-bill spoke of a third, and so we waited in hope, and an hour afterwards the curtain fell on the third, on what was practically the same conclusion arrived at in the end of the second. A piece less closely-woven, with less of sequence and connexion—with less of substance, in fine—has rarely been performed.

The first act introduces us to the younger of the brothers, and shows us a bit of the particular Bohemia whose centre is Fitzroy Square. But we are not shown anything in this Bohemia that

has not been shown us before by twenty novelists and playwrights; and all that we learn here of the younger brother, the events of the second act—supplemented by three minutes of narration—would have sufficed to tell us. Fred Seymour (*alias* Meredith) is a painter, and Kate Hungerford is an independent young woman who walked into his studio one wet day because she happened to be near his doorstep and he could not lend her an umbrella. The result of this unconventional visit was a flirtation that might almost have been a love affair; the result of the flirtation was its exposure to the painter's brother, a Welsh baronet, to whom the young woman happened to be engaged to be married; and the result of the exposure was that conflict and wavering which are the main theme, such as it is, of Mr. Coghlan's comedy. Which of the two brothers shall Kate Hungerford marry?—the brother who owns Corwen Castle, or the brother who does not own an umbrella?—that is the question Mr. Coghlan and the playgoer ask themselves up to the fall of the curtain.

But Mr. Coghlan is careful that a question so momentous shall not be too speedily answered; and so, as I hinted before, the first act hardly really addresses itself to it. The young woman has come in again, having been persuaded to sit for her portrait; her father has been brought in the disguise of a patron, and has grasped the position of affairs; the young woman has learnt the young man's name, and has left the house because it is imprudent to flirt with the brother of the man to whom you are engaged; and then the author has given us as much of his main theme as he can afford, and must fall back on other resources. So a distant relative of the Bob Sawyer of *Pickwick*—the medical student of a past-away time, or of no time at all but that of a writer's imagination—regales us with his jokes: and the curtain falls, not on any incident or dialogue having the slightest bearing on the course of the story, but on a war of words between a German student who had been valiant, and a French waiter who refused to believe it.

In the second act the main theme is resumed; but not even here at the beginning. Kate and her father are guests at Corwen Castle; Kate is immediately to marry the elder brother, and will meet to her surprise the younger brother, who has arrived in the same house. But all this is not yet. We have first a conversation between Kate Hungerford and a certain Gertrude, who is absolutely without influence on the progress of the piece—who has nothing whatever to do, either with action or with development of character, except that she softens the hearts of the important personages by playing the piano very softly at a critical moment—but who is apparently introduced on the broad general ground that two young women are better than one in a comedy. So we get Gertrude and her talk, more amazingly ingenuous than that of the veriest *ingénue* of France. But when this talk is over, there is a return to the serious business of Kate Hungerford's future. Sir Francis, having had his suspicions roused by somebody else, hears at last from Kate Hungerford herself what was the result of the shower that day when Frederick could not lend her the umbrella. It was not terrible after all. She thought she loved him, and found she did not, and so, confirmed in her appreciation of Sir Francis himself, determined to tell him nothing about it, and let the past be past. Now the necessity to tell him had arisen, and she had done her duty. Sir Francis after setting her free to marry Frederick if she likes, renews his offer when he is assured that Frederick was only good for a flirtation. And so the second act closes on what would seem to be a final choice—the choice for Sir Francis and for Corwen Castle.

What does give the third act such claim as it has to be appended to the other two is that a silly mistake that arises in the course of it enables Kate's feeling for Sir Francis to change

and develop. Frederick has done his best to persuade her that his brother only renewed his offer "as a man of honour." "As a man of the world," he adds, "he expected you to refuse it." That subtle thought had never occurred to a young woman by no means without experience of the ways of men; and now it seems for a time that she must needs accept it. But she changes her mind again, and on the old family lawyer's representing that the estates are all mortgaged, Kate is free to feel the excellence of Sir Francis, and to love him for his own sake alone. She has chosen finally the better of the two brothers, and of course no humane playwright would seriously condemn such a woman to estates which were encumbered. That little mistake is easily rectified, and the curtain falls.

One does not know that Mr. Coghlan is to be rightly reproached for having introduced no sympathetic character. Sir Francis, under his chilly exterior, is an honourable person, and Kate herself—though the thing is not sufficiently defined—is by no means an intriguer. The absence of a character entirely congenial to the audience may lessen the favour with which the piece may be listened to, but hardly its real merit; and we should be inclined to reproach Mr. Coghlan not so much for the characters he intended to present as for certain incidental phrases of a very crude and ineffective cynicism, such as the remark about the ingratitude of women and other insignificant attempts at bitterness which we need not particularise. The main defects, however, are those of want of substance and of want of definition in character. In the matter of character, it is not that the author is wholly conventional; he seems to have some glimmering distant outlook upon types which are not the favourite ones with the accepted playwrights, and so far this is good. But he wants definiteness of conception and clearness of execution. A playwright, it will be said, can leave much to his players: he can dispense with that which the novelist has need of in the way of description and characterisation: the novelist being in his own person, as it were, dramatist and player too. But the dramatist has really need of quite as much definiteness; his lines may be fewer, but they must be as decided, as sharp, as unmistakable. Here Mr. Coghlan fails, and judged by this standard contemporary dramatists are indeed very wont to fail; and that their failure passes for the most part unperceived, where in a serious novelist it would be the first thing to be noticed, is only one more proof that the playgoing public is generally too soon satisfied—it will not get better work till it makes, for its own judgment, a higher standard.

The acting at the Court is excellent and life-like, save where the creations of the author are so eccentric as to make naturalness impossible to his interpreters. What are you to do with a father and a friend so fantastic as the two East Indian Company's officers, whom it has not been necessary to speak of here in detail? What are you to do with a girl of eighteen whose simplicity, as the author has shown it, is that of a Miranda vulgarised, or of a heroine of Mr. Gilbert on the eve of being persuaded to abandon her lover for the sundial and the stream? Miss Hollingshead is pleasant, Mr. Charles Kelly and Mr. Anson full of capital inventions; but what are you to do—what are you to do?

Mr. Hare's Sir Francis Meredith is a very finished little picture. One would imagine it to be a part carefully planned for the actor: it exhibits most of his qualities; none of his defects. He plays it excellently. Miss Ellen Terry, in the character of Kate, the heroine, is entrusted with no strong dramatic scenes. Emotions are called very little into play: the whole thing is within the range of comedy, when it does not fall into the range of farce. A scene in the first act, where the less worthy of Kate's lovers wants to lock her up in his studio, promises at first to be rousing, and one is inclined to find fault

with Miss Terry for not playing it with more of fire, until it is made plain that even in the intention of the author strong feeling had little part in it. There and afterwards Miss Terry abounds in gestures of varied and natural grace, and by her exquisitely pointed and considered delivery she brings into high relief all that is good in the dialogue. And this is fortunate for Mr. Coghlan, who is best in his talk. *Lady Flora* proved to us that he could write dialogue bright and easy. It would have been well had *Brothers* proved to us something more. FREDERICK WEDMORE.

WE are apparently to have a season of revivals and adaptations. New plays of importance are not announced, unless indeed it should turn out that the late Lord Lytton kept back from representation during his lifetime a play of serious worth, or that an amateur author, who is known as a painter, is able to give us dramatic literature of value. The next revival is to be that of *No Thoroughfare* at the Olympic Theatre on Monday evening: the last was to be that of *Les Trente Millions de Gladiateur* at the Royalty on Thursday in this week. The Gaiety contents itself for the present with the revival of *Not Such a Fool as He Looks*; the Adelphi with a revival of *Arrah-na-Pogue*; while revivals of an author sometime out of fashion—the author of *Richard III.* and of *Henry V.*—are relied upon at Drury Lane and the Queen's.

THE next adaptation from the French will be presented at the Criterion, in due succession to the last; but it will probably be found more difficult to turn the witticisms of *La Boule* into good English than it was to make acceptable the funny situations of *Le Procès Veauradieux*.

MISS JENNIE LEE, the actress of "Jo," has been ill, but is now restored to the theatre.

MR. HENRY IRVING is playing his favourite characters at Glasgow this and next week.

EARLY in December the company now acting at the Gaiety will go to the Opéra Comique.

THE Crystal Palace management announces a second series of representations of the works of Dickens. The first series of representations enjoyed deserved popularity.

MR. ARTHUR WOOD, the comedian, known at the Prince of Wales's and other London theatres, is the author of a new comedy called *Shoddy*, produced this week at the Theatre Royal, Bristol.

WHAT is conventionally called the scenery, but should often more properly be called the stage room-furnishing, has been very happily managed at the Court Theatre, in the new piece. Good taste, almost equal to that which we are accustomed to at the Prince of Wales's, has been displayed in Sloane Square, and the manager of the Court has at the same time steered clear of a mistake towards which the Prince of Wales's sometimes tends—that of so perfectly and elaborately decorating its stage drawing-rooms that attention is seriously diverted from dialogue and acting generally among the best in London. The immense elaboration of stage furnishing—however attractive it may be in itself—must lead either to some "necessary business of the play" being lost to the audience, or, what is quite as bad, to the introduction of mere empty talk to occupy the ten minutes or so during which people's eyes are getting accustomed to the charming rooms in which the actors move often but as secondary figures. Mr. Hare, at the Court, has done wisely, in *Brothers*, in giving us pleasant things to look at, but not too many of them. The pleasant "interior," in the second and third acts, suggests the parlours of a house of taste without absolutely realising them in all their elaboration. There is, as should always be remembered, a happy mean between the spectacle for the eyes alone and that nakedness of the stage which is disclosed at the Français when the three thumps have sounded and the curtain has risen on two chairs, Coquelin and Got, and a comedy by Molière.



## MUSIC.

## "FIDELIO" AT THE LYCEUM.

IN bringing forward Beethoven's only opera, on Thursday week last, Mr. Rosa undertook by no means a light task. For its adequate presentation, this masterpiece of dramatic music makes no ordinary demands upon all concerned. It is not enough that one or two of the chief parts be well filled; the work peremptorily requires a first-rate *ensemble*; the performance of the orchestra must be above reproach; and the stage arrangements should be of the highest excellence. While it can hardly be honestly said that, as a whole, the rendering of *Fidelio* was as uniformly perfect as some which have been seen under Mr. Rosa, there were yet many most excellent points, and the performance taken altogether was one reflecting the highest credit on the conductor and on his company.

In order to have done with fault-finding as soon as possible, it will be well to begin with the points to which exception must be taken. First and foremost of these is the absurd, at times almost meaningless, version of the English words, from the pen of the late Mr. Thomas Oliphant. In Beethoven's work much, very much, depends on the text, and its illustration by the music. Bearing this in mind it is absolutely inconceivable how a writer, who in general was certainly not a fool, could have written such absolute nonsense as Mr. Oliphant has done in parts of his translation of this opera. This is strong language; but it is perfectly easy to justify it by a few extracts. In Marcellina's beautiful song in the second act she sings—

"Die Hoffnung schon erfüllt die Brust  
Mit unaussprechlich süßser Lust;  
Wie glücklich will ich werden."

It is almost incredible, but is nevertheless true, that Mr. Oliphant's version of this is—

"Unlike the cold and prudish Miss,  
I see no danger in a kiss,  
Nor why I should reserve it."

Again, in the well-known quartett in canon, the words begin—

"Mir ist so wunderbar  
Es engt das Herz mir ein;"

Mr. Oliphant translates—

"Within this panting breast,  
Fond heart, be thou at rest."

In the duet between Pizarro and Rocco, when the former offers the latter a purse of gold, Rocco says—

"So sagt, doch, nur in Eile  
Womit ich dienen kann;"

translated—

"I'll take it—no one's near me (!);  
Thy purpose, Sir, unfold."

In the same duet Rocco's description of the prisoner—

"Der kaum mehr lebt  
Und wie ein Schatten schwebt,"

appears in English as—

"My blood runs cold—  
Must I his death behold?"

One more example will suffice to indicate the utter inadequacy of the translation. In the great quartett in the second act Pizarro says to his victim—

"Noch einmal ruf' ich dir  
Was du gethan zurück;  
Nur noch ein Augenblick  
Und dieser Dolch—"

for which we find

"I pant to seize my prey;  
Why doth this hand delay  
To strike thee dead?"

Such utter rubbish as this cannot be allowed to pass without protest in a great work where so much depends on the expression of the words. If Mr. Oliphant's is the only English version of *Fidelio*, it is high time another one were made which would do more justice to the original poem.

There is a second point on which we most deeply regret to have to find serious fault with Mr. Rosa. We had fondly imagined that we had at last a conductor who thoroughly respected the original scores of the great masters. We heard *Figaro*, *Les Deux Journées*, and *Joconde* exactly as they were written; and if before Thursday week anyone had told us that Mr. Rosa would tamper with Beethoven, we should have indignantly defended him. But alas! our illusion is at an end. It is with real sorrow that we say that in *Fidelio* Mr. Rosa has allowed the addition of trombone parts to Beethoven's score in Pizarro's air in the first act, and in the second finale. Like Mozart in *Don Juan*, Beethoven has in this work reserved the trombones for special dramatic effects, and we say most emphatically that under no circumstances whatever is any conductor justified in adding trombones, or any other parts, to one of Beethoven's scores. Had extra brass parts been added to *Joconde*, the score of which is particularly thin, such a course might have been palliated, if not approved; but with Beethoven! It is perfectly unintelligible how so excellent a musician and so genuine an artist as Mr. Rosa undoubtedly is, could have committed such an error of judgment. We most earnestly hope that when next the opera is performed, the trombone parts will be left exactly as Beethoven wrote them.

And now, having done grumbling, let us turn to the much pleasanter task of commending; and in truth there was much to commend. In the first place we must name the Leonora of Mdle. Torriani. During the earlier part of the opera the lady was evidently very nervous—by no means a surprising thing when it is remembered that she was essaying for the first time in London one of the most arduous parts in the range of operatic music, one, moreover, which is here especially associated with the magnificent performances of Mdle. Titiens. As the first act proceeded, Mdle. Torriani seemed to become more mistress of herself. The celebrated invocation to Hope was extremely well sung, and the applause which deservedly followed appeared to set the vocalist at her ease; in the second act she was excellent throughout, both in respect of singing and acting. Miss Julia Gaylord, as Marcellina, was simply perfect. Those who are acquainted with this very clever young lady's style could have foretold that the part would suit her admirably; but even her warmest admirers would have hardly expected that she would sing Beethoven's music so well. By her impersonation Miss Gaylord has added another wreath to her laurels. It is rather amusing to remember that at the beginning of the present season, when Mr. Rosa's prospectus was issued, some of our musical critics spoke of this young lady in a disparaging, not to say contemptuous, way, as one who was quite useless for any but very secondary parts! It was not merely in ladies, however, that the cast of *Fidelio* was a strong one. Mr. Aynsley Cook was a most capital Rocco. I confess I went into the theatre with some slight apprehension that the *buffe* element in which Mr. Cook so much delights might be too obtrusive. I was very pleasantly disappointed. The character of the honest and kind-hearted old jailer was most admirably presented, and in no one instance over-acted; though Mr. Cook made one slip of the tongue in the second act, in addressing Mdle. Torriani as "Leonora" instead of "Fidelio." His singing, too, was excellent, both in his one song in praise of gold and in the whole of the concerted music. Mr. Packard's fine voice did full justice to the music of Florestan. Though the part lies very high, it seemed well within the singer's means; he seems also by practice to gain freedom in his acting. Mr. Ludwig sang and acted like the conscientious artist that he is as Pizarro; unfortunately, his voice is not powerful enough for the part, and in his great song in the first act, which Beethoven has scored somewhat heavily, and which was rendered still louder by

the addition of the trombones above referred to, he was at times quite inaudible. The question must be asked, Why was not the part given to Mr. Santley, who used to sing it at Her Majesty's Theatre, and whom it suits to perfection? We hope, and believe, that he is too genuine an artist to have declined it because it was not the most important part in the opera; and certainly the character is more worthy of his abilities than Zampa, Danny Mann, or Joconde! It would, of course, be unreasonable to expect Mr. Santley to sing every night; but surely for such a work as Beethoven's Mr. Rosa ought to give us the full strength of his company. The smaller parts of Jaquino and the Minister, Don Fernando, were excellently given by Mr. Charles Lyall and Mr. A. Stevens. The chorus was, as usual, admirable. The Prisoners' Chorus was extremely well sung; but care ought to have been taken not to make the prisoners look such a set of scarecrows as to excite the laughter of the audience. Two or three of them really appeared as if they had been got up in anticipation of the approaching November 5. With this exception, the stage arrangements were very good.

The opera was preceded by the great overture to *Leonora* (No. 3), which was so finely played by the band as to be redemanded. Mr. Rosa most unwisely repeated it. A protest must again be entered against such a course, which in the present case was more than usually injudicious, as the overture takes nearly a quarter of an hour to play. Of course the effect was less the second time; it could hardly be otherwise. The encore, which is a nuisance in the concert-room, is even more indefensible at the opera, and ought to be once for all stringently put down.

Though in some points open to remark, the production of *Fidelio* is, taken altogether, one of which Mr. Rosa may be proud, and one of the special events of his present season.

EBENEZER PROUT.

THE two novelties at last Saturday's Crystal Palace Concert were the overtures with which the programme began and ended. The first of these was that to Prof. Macfarren's oratorio *The Resurrection*, which had only once before been given in public—on the occasion of the production of the work at the recent Birmingham Festival. For concert purposes the present overture is, perhaps, even better fitted than the overture to *St. John the Baptist*. It is constructed on interesting subjects, and treated with the well-known mastery of its composer. Its reception was deservedly warm. The second novelty was Tchaikowsky's overture to *Romeo and Juliet*, which had not been previously heard in England. The Russian musician is undoubtedly one of the most original living composers. His overture, which is of symphonic proportions, taking nearly twenty minutes in performance, is avowedly an illustration of Shakspeare's tragedy. It is full of most charming and poetical ideas; but it is so absolutely novel both in thought and treatment that, except by a small minority of the audience, it altogether failed to be appreciated, and was received coldly, and even with signs of disapproval. Special praise ought to be given to Mr. Manns, for securing a really magnificent rendering of a most difficult work. No such performance could have been heard elsewhere than at the Crystal Palace. The symphony of the afternoon was Mozart's "Jupiter" which was very finely played by the band. In Mendelssohn's concerto in G minor Mdme. Arabella Goddard reappeared at Sydenham for the first time since her return to England, and received a most cordial welcome from the audience. Her playing was in many parts very fine; but its effect would have been much improved by a more judicious use of the pedal. We have every reason to presume that she played the octave passages in the finale correctly; but, as she put down the pedal almost incessantly throughout, the effect was so wanting in clearness that she might

have played twenty false notes without their being detected. The vocalists were Miss Anna Williams, who sang with great taste, and Signor Bettini, who gave Rossini's tarantella, "La Danza," in a buffo style quite out of keeping with the character of the concert. This afternoon Handel's *Acis and Galatea*, with Mozart's additional accompaniments, is to be given.

THE Monday Popular Concerts commenced for the winter last Monday at St. James's Hall, when an excellent, though not very novel, programme was given, including Schubert's ever-welcome octett for strings and wind, a quartett by Haydn, Mendelssohn's prelude and fugue in E minor, well played by Miss Agnes Zimmermann, and Beethoven's sonata in G minor for piano and violoncello, in which the lady was joined by Signor Piatti. The performers in Schubert's octett were Messrs. Straus, Louis Ries, Zerbin, Piatti, Reynolds, Lazarus, Wendland, and Winterbottom. The work was given in the abridged form in which it is usually heard at these concerts, with the omission of the variations and minuet. Why does not Mr. Chappell let us hear it entire, as is almost invariably done with Beethoven's septett, a work very similar in form to this? If necessary, some of the repeats could be left out, which would be far better than omitting entire movements. Mdlle. Redeker, whose fine contralto voice and excellent use of it we have before commended, was the vocalist of the evening. This afternoon the first of the Saturday Popular Concerts is to be given; and next Monday Schubert's beautiful though seldom heard trio in E flat will be included in the programme. Mme. Norman-Néruda is to be the violinist, and Mr. Charles Hallé the pianist.

THE first of Mr. Dannreuther's musical evenings took place on the 2nd inst. at 12 Orme Square, when Mr. Dannreuther was assisted by Herr Kummer (violin) and M. Lasserre (violin). The programme included Raff's trio in C minor, Op. 102, Beethoven's trio in B flat, Op. 97, Berlioz's "Rêverie et Caprice" for violin, two violoncello solos by Popper and Davidoff, and a selection of Chopin's mazurkas for the piano.

THE second of Herr Hermann Franke's Chamber Concerts was given at the Langham Hall on Tuesday, when Beethoven's great "Rasumouffsky" quartett in F, Brahms's sextett for strings in B flat, and a sonata for piano and violin by Rheinberger, formed the principal items of the programme.

THE *Revue et Gazette Musicale* states that it is at length definitely decided to build an international theatre in connexion with the Exhibition of 1878, at which performances in different languages are to be given twice daily during the whole period of the exhibition.

JOSEPH GRÉGOIR, a well-known pianist and composer in the modern fashionable style, died at Brussels on the 29th ult. He was born at Antwerp in 1817, and was a pupil of Henri Herz.

JOHANNES BRAHMS has written a symphony in C minor, which was announced to be performed for the first time at Mannheim on Tuesday last.

It is only three weeks since we noticed the completion of the sixth volume of Hermann Mendel's *Musical Lexicon*. We little imagined that when that notice appeared the editor was lying upon his death-bed. It is with sincere regret that we announce that he died at Berlin on the 26th ult., at the comparatively early age of forty-two. We trust that the noble work so well begun under his direction will not be allowed to remain unfinished.

In the *Deutsche Rundschau* of October there is an interesting and valuable article on the Bayreuth Festival by Louis Ehler. The writer thinks Wagner is unhappy in the selection of his subject; his essentially modern music, with its "restless chromatic and freedom of modulation," being

singularly unfitted for "events and conditions to which there always clings something martial and gigantic." Moreover, the Nibelungen legend is in its nature epic, not dramatic. The writer criticises freely Wagner's dramatic treatment of the subject, which he considers to be very inferior to the musical treatment. At the same time he admits that certain moments in the action are full of the highest dramatic effect. Herr Ehler deems it unreasonable to suppose that poetic and musical genius can unite themselves in the same head. "The human mind in its highest development is eternally specialist." Hence Wagnerism, "this Protean pantechic thing" (*Allkunstwesen*), will only last till some new spontaneous operatic composer makes his appearance. The writer appeals to Wagner to break up his wearisome long work into parts, and to send it to "those boards which signify the world at large, and not simply the region of patronage."

## TABLE OF CONTENTS.

	PAGE
GILL'S LIFE IN THE SOUTHERN ISLES, AND TRÉ- GANCE'S ADVENTURES IN NEW GUINEA, by COURTIS TROTTER . . . . .	465
MAZIERE BRADY'S EPISCOPAL SUCCESSION IN EN- GLAND, SCOTLAND, AND IRELAND, 1400-1875, by the Rev. N. POCOCK . . . . .	466
FRANZOS' PICTURES FROM "HALF-ASIA," by A. J. PATTERSON . . . . .	467
INNE'S EARLY ROME, by H. F. PELHAM . . . . .	468
NEW NOVELS, by A. LANG . . . . .	469
CURRENT LITERATURE . . . . .	470
NOTES AND NEWS . . . . .	471
OBITUARY, NOTES OF TRAVEL . . . . .	473
THE ARCTIC EXPEDITION, II.: REPORT OF PRO- CEEDINGS BY CAPTAIN NARES, by CLEMENTS R. MARKHAM; RESULTS IN ZOOLOGY, BOTANY, AND GEOLOGY, by E. R. ALSTON . . . . .	475
PARIS LETTER, by G. MONOD . . . . .	476
SELECTED BOOKS . . . . .	477
CORRESPONDENCE:— Mandeville's Travels, by E. B. Nicholson; An Elder Brother of the Moabite Pottery, by Ch. Clermont- Ganneau . . . . .	477
APPOINTMENTS FOR NEXT WEEK . . . . .	478
THE VEDA AND ITS INFLUENCE IN INDIA, I., by Prof. MAX MÜLLER . . . . .	478
SCIENCE NOTES (PHYSIOLOGY, CHEMISTRY AND MIXE- RALOGY) . . . . .	479
MEETINGS OF SOCIETIES . . . . .	481
MR. DESCHAMPS' GALLERY, AND THE FRENCH GAL- LERY, by W. M. ROSETTI . . . . .	482
A SUCCESSFUL RESTORATION, by Mrs. CHARLES HEATON . . . . .	483
EUROPEAN PICTURES IN AMERICAN COLLECTIONS, by MISS J. L. GILDER . . . . .	483
NOTES AND NEWS . . . . .	484
"BROTHERS" AT THE COURT THEATRE, by FREDK. WEDMORE . . . . .	485
STAGE NOTES . . . . .	486
"FIDELIO" AT THE LYCEUM, by EBENEZER PROUT . . . . .	487
MUSIC NOTES, TABLE OF CONTENTS, NEW PUBLICA- TIONS . . . . .	487-8

## NEW PUBLICATIONS.

Abney (Capt. W. de W.), Thebes and its Five Greater Temples, 4to (Low & Co.) 63/0	Almanach de Gotha for 1877 . . . . . (Dulau & Co.) 7/0
Baker (Sir S. W.), Cast Up by the Sea, or 8vo . . . . . (Macmillan & Co.) 6/0	Baring-Gould (S.), Village Preaching for a Year, vol. 2, 12mo (Skeffington) 5/0
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Baylies (Wyke), Witness of Art; or, the Legend of Beauty, 8vo (Hodder & Stoughton) 6/0	Beckett (Sir Edmund), Book on Building, or 8vo (Lockwood & Co.) 7/6
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